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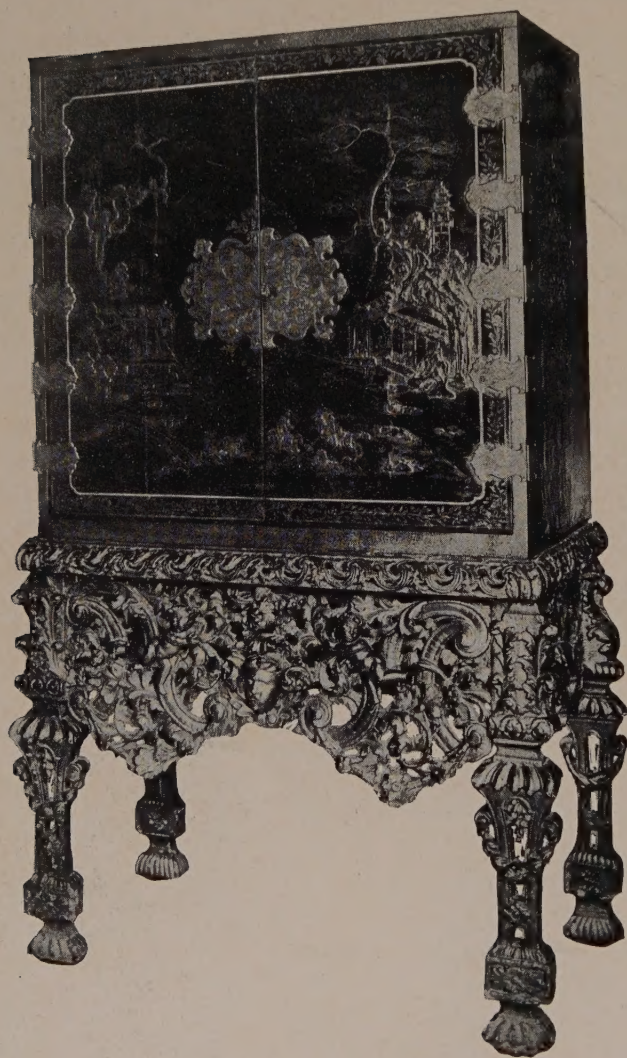
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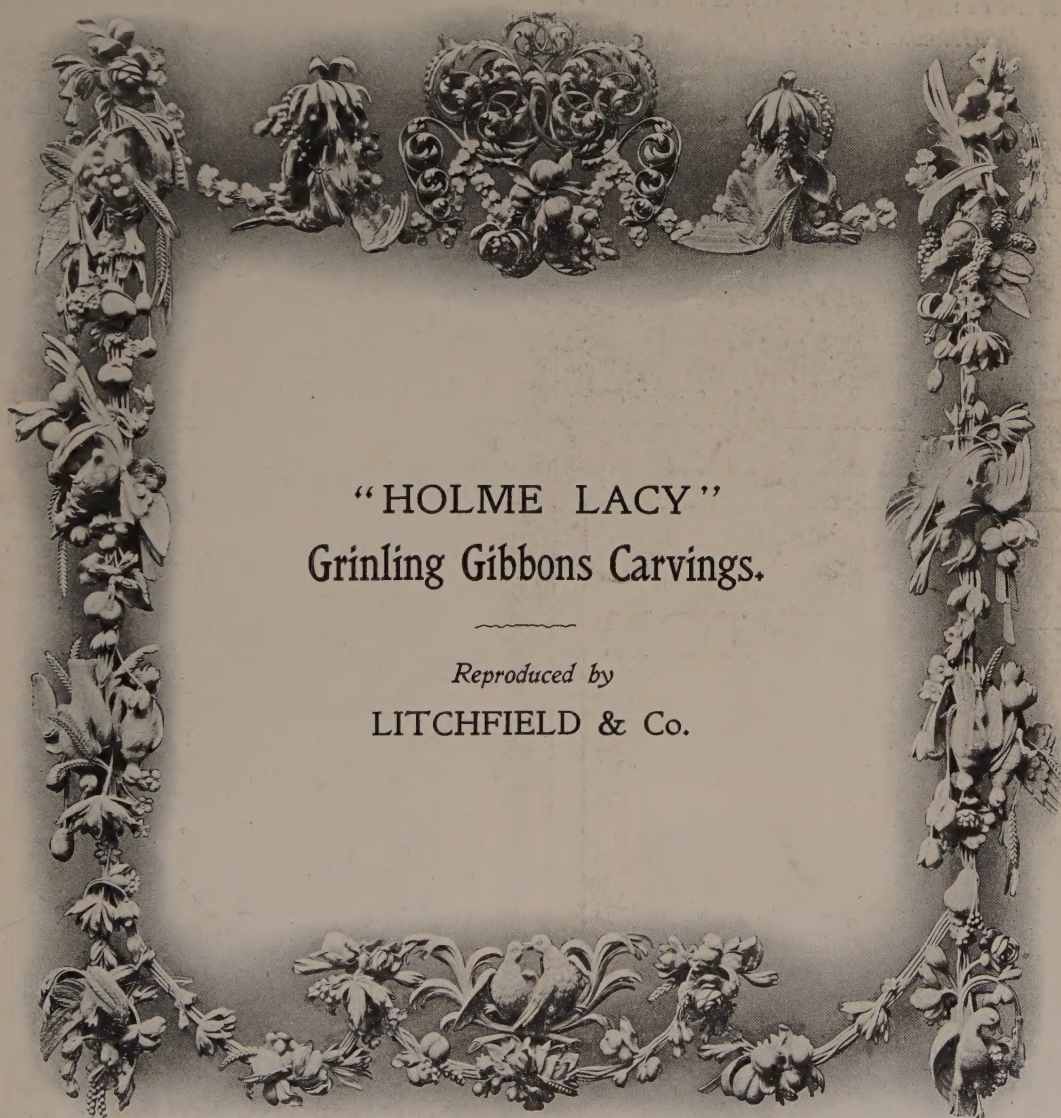
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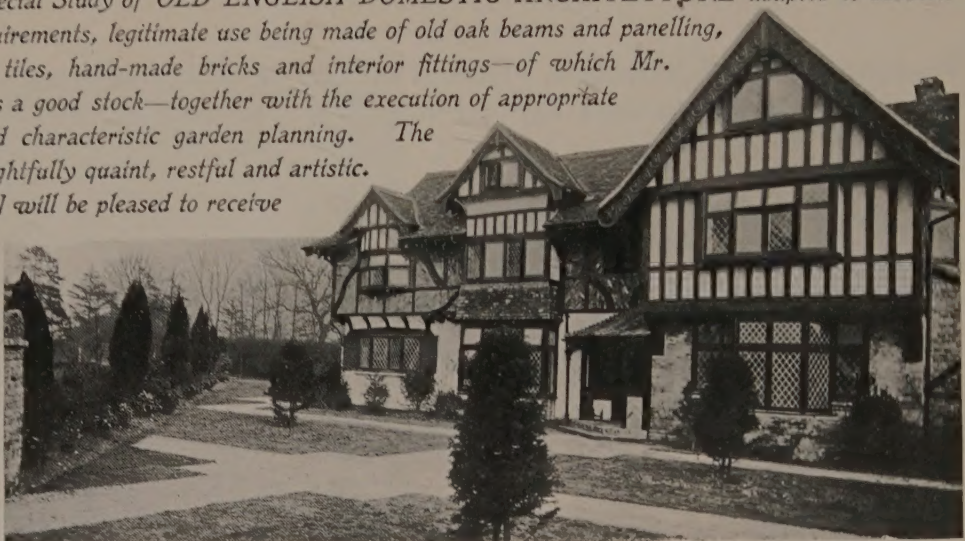
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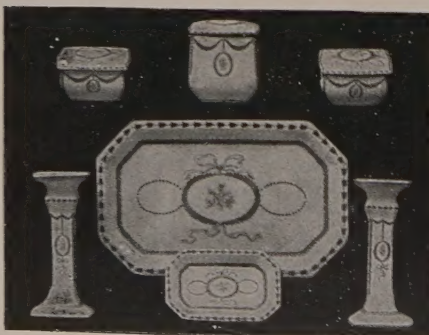
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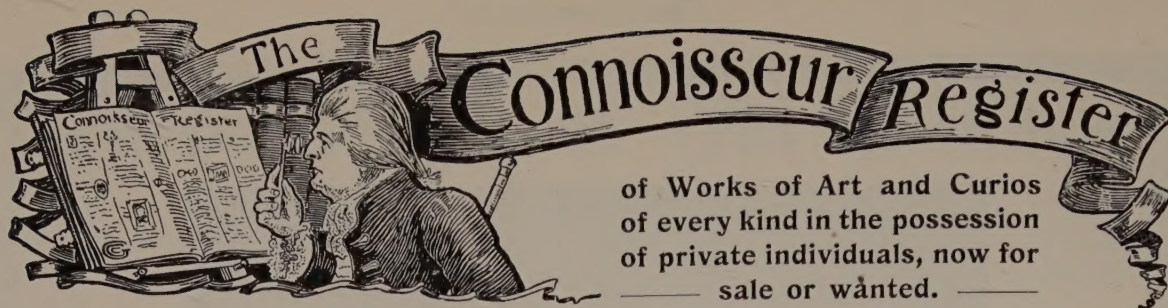
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SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.
For Regulations see November Number.

Collector has old Japanese Prints for sale. Bargain. [No. R4,193]
Pearl Necklace, Old Indian, containing 328 pearls of uniform size. Price £550. [No. R4,194]
Aubrey Beardsley.—A set of six choice plates, illustrating Mdlle. de Maupan, for sale, in first-class condition. Price 21s. [No. R4,195]
For Sale.—William III. Marqueterie long-case Clock, guaranteed genuine, good original condition. Photo. £35. [No. R4,196]
Collector wishes to meet with an energetic person (private or dealer) with good opening as likely buyers, for the sale (on commission) of the whole or part of a very valuable and large collection of Genuine Antique Furniture, Old China, Pictures, Antique Silver, etc., etc. Bank references required. [No. R4,197]
Wanted.—Old Delft. [No. R4,198]
Fine Pair Sporting Aquatints. [No. R4,199]
Wanted.—Mezzotints by G. Maile, date about 1820-40, after Dubufe, Dawe, Blake, etc. [No. R4,200]
For Sale.—Album, eighteen Coloured Prints, Alken's Specimens of Riding, 1821. [No. R4,201]
Collector of Pierced Georgian Silver has three pieces which he wishes to dispose of. [No. R4,202]
Old New Hall Porcelain Dessert Service.—Marked swords, £10 10s. [No. R4,203]
Le Blond Colour-Prints.—Twelve for 13s. [No. R4,204]
Old Jacobean Oak Refectory Table, £17. [No. R4,205]
Genuine Old Chippendale Chairs for sale. [No. R4,206]
Rare Genuine Antiques, Charles II. Period.—Chest of Drawers, remarkable front, £18 10s.; two Chairs, £15; Lantern Clock, £8 10s. [No. R4,207]
Fine Old Chippendale Table, carved cabriole legs, £14. [No. R4,208]
For Sale.—“Duchess of Buccleuch,” by Watson; Lady O'Brien, by Dixon, after Reynolds; Miss Croker, after Lawrence; and other engravings. Property of lady going abroad. Offers wanted. [No. R4,209]
Embroidered Coverlet, 9 ft. 6 in. by 6 ft. 9 in. Early Spanish work. Perfect condition and colour. Suitable for wall hanging. [No. R4,210]
Chinese Embroidered Shawls, with deep fringes.—Red, £4 10s.; yellow, £6; mauve (multi-coloured) Embroidery, £6. [No. R4,211]
Old Spanish Peasant Jewellery.—Few pieces very cheap. [No. R4,212]
Collector who has large Collection of Antiques, viz., English Furniture, Prints, Silver, Cut Glass, Sheffield Plate, Miniatures, China, Old Japanese Colour-Prints and Netsukes, Chinese Porcelain, Enamel, Embroideries, wishes to sell or exchange. [No. R4,213]
Rare Proof Engravings and Etchings.—Turners, Landseers, Horse Fair, S. Cousins, Howard, Earlom, Smith, etc.; Dürers, Rembrandts, Meissoniers, Mercury. Original Drawings by Turner, Cox, Stanfield, Ruskin, etc., etc. Paintings by Sartorius, Stubbs, Jan Fyt, Hondecoeter, Morland, Herring, Wilson, R.A., Alken, etc., etc. Fine Italian Engravings by Morghen, Garavaglia, Jesi, Toseki, Mandel, etc. Arundels, etc. For sale. Lists and full particulars supplied. [No. R4,214]
Old Staffordshire Group, “Birth of Venus,” modelled from the Plymouth Porcelain group; also Deep Blue Transfer Dish, by Rogers, “Chesapeake and Shannon Battle,” both illustrated in Hayden's *Earthenware*. [No. R4,215]

Swiss Coloured Engravings (Costumes, Views, etc.) wanted. [No. R4,216]
Oil Painting, 14 in. by 18 in.—Figure subject, entitled *Alarm*, attributed to Heemskirk. £25 refused. [No. R4,217]
Genuine Old Paintings by Franz Hals, Jan Steen, Teniers, and other Old Masters. For sale. [No. R4,218]
Vandyck Portrait of Marchese di Brignole Sala, 12 in. by 10 in. £50. [No. R4,219]
Wanted.—Old Delft Ware. [No. R4,220]
Pewter Church Flagon, with Latin inscription and date 1702. £10. [No. R4,221]
For Sale.—Old Chippendale Furniture, Chelsea and other China, Sheffield Plate, etc. [No. R4,222]
Nankin Dinner Service, 50 pieces.—14 Liverpool Tiles; 9 Old Staffordshire Figures; 120 Old Coloured Pictorial Pot-lids; 3 Lowesby lotus enamelled Vases and Stands; 2 very large Persian Tiles; 100 Old Indian Temple Brasses; Spode Breakfast and Supper Set, 27 pieces; Oval Tray, Imari Colouring; Pairs chiselled damascened Old Steel Persian Bowls, 16 in., and Dishes, 18 in.; Pair similar Vases, 27 in. [No. R4,223]
For Sale.—Italian Majolica Plaque, in carved wood frame, 50s.; Rare Old Views, London; Oak Library Steps, with corkscrew pillars, fold into a seat, fine piece of Furniture, £5; seven pieces Old Pewter, 70s. [No. R4,224]

To Collectors.—To be sold, a rare collection of genuine old enamelled German glass, consisting of 23 pieces in good condition, dating from the 14th Century and representing the Arms and Princes of the different States. Can be seen by appointment. E.G., c/o Smith & Son, Sloane Sq., S.W.

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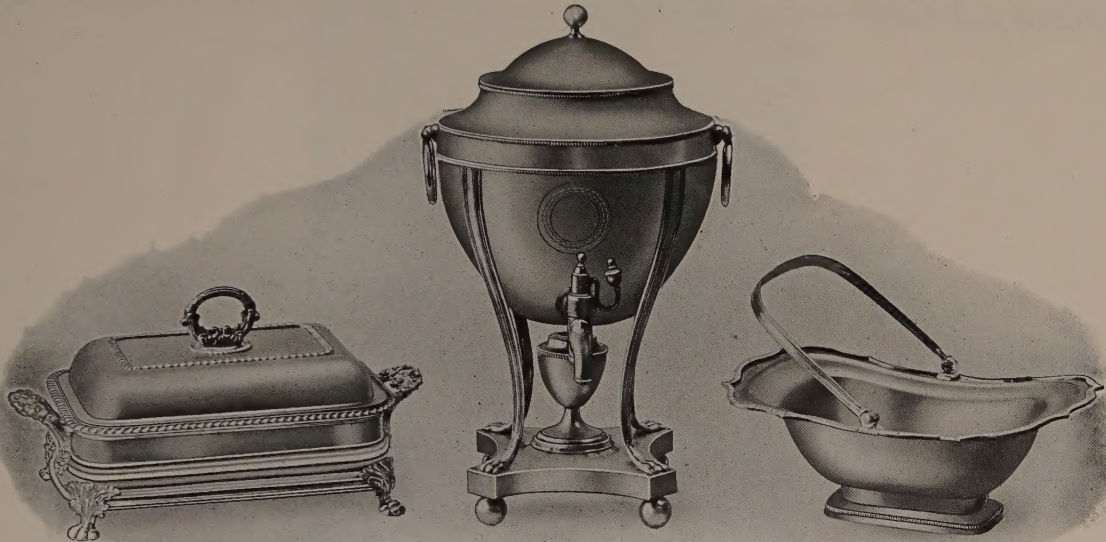
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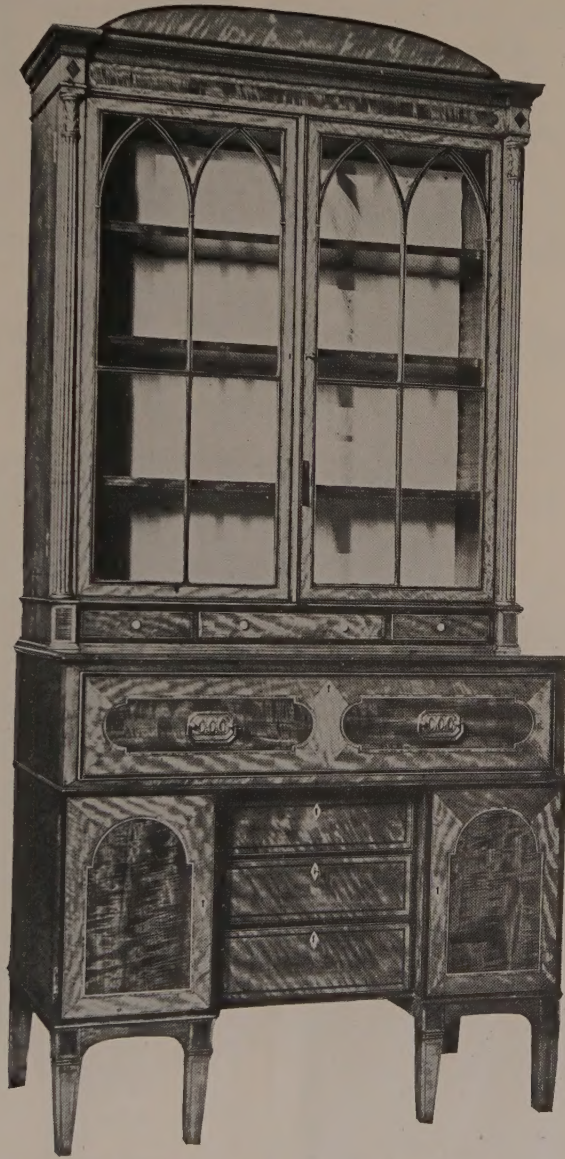
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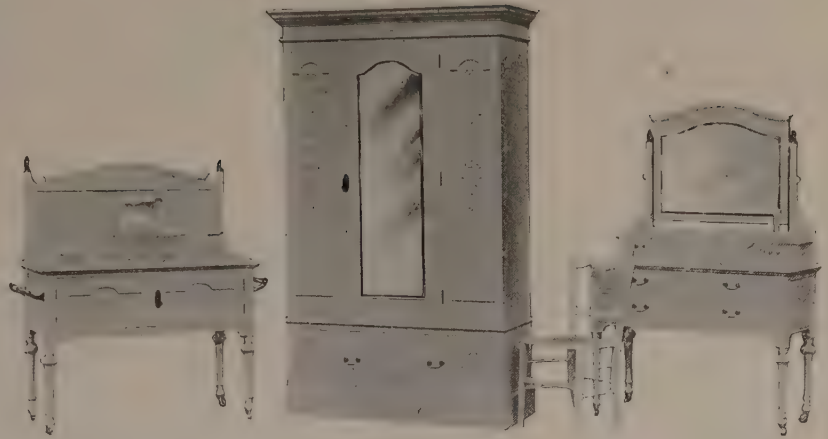
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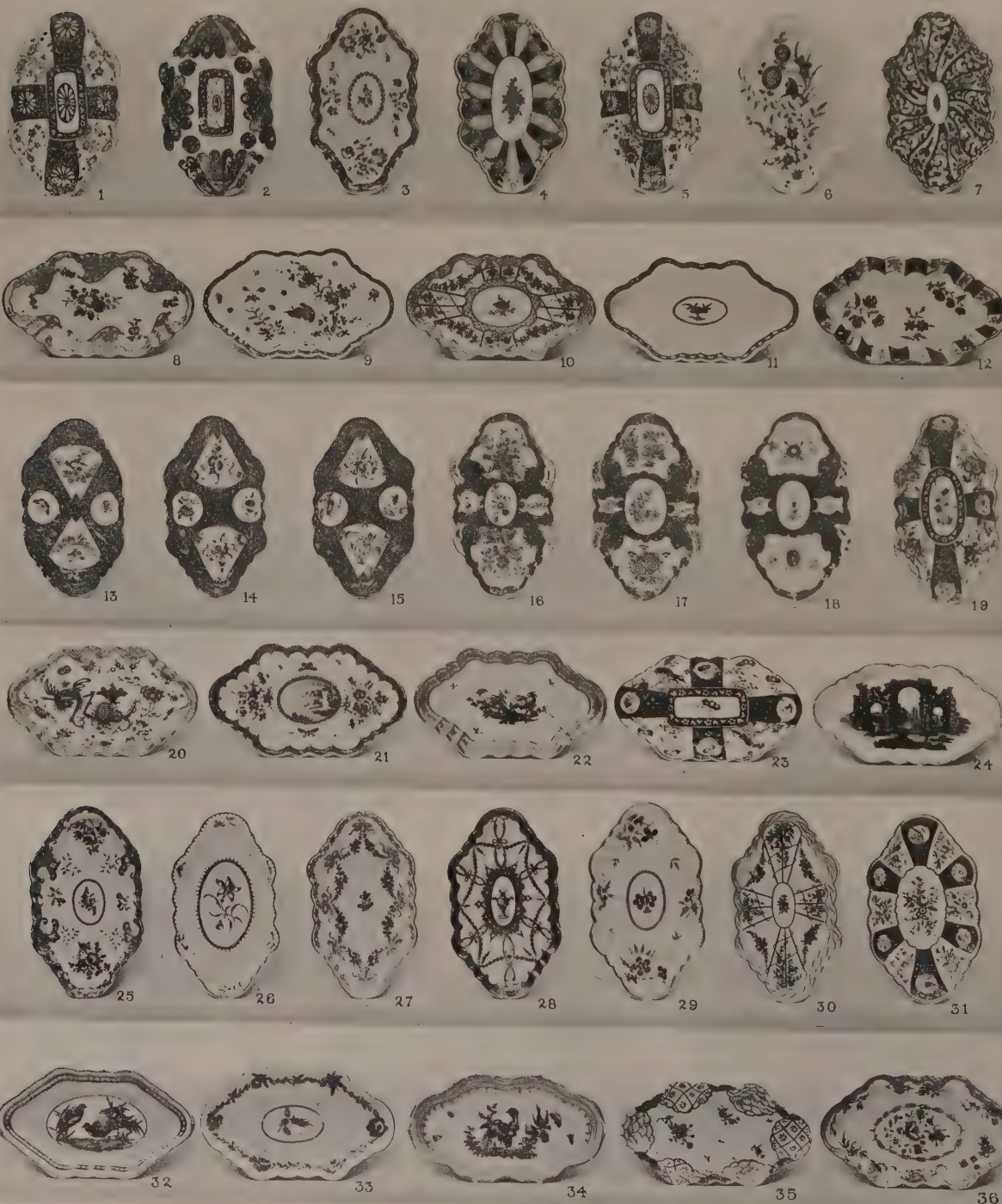
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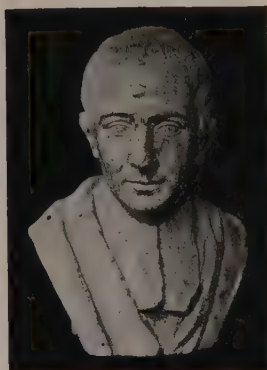
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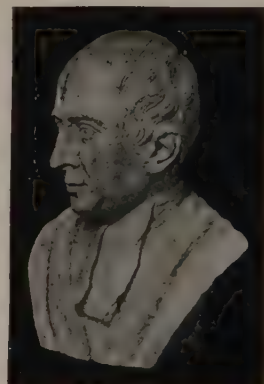
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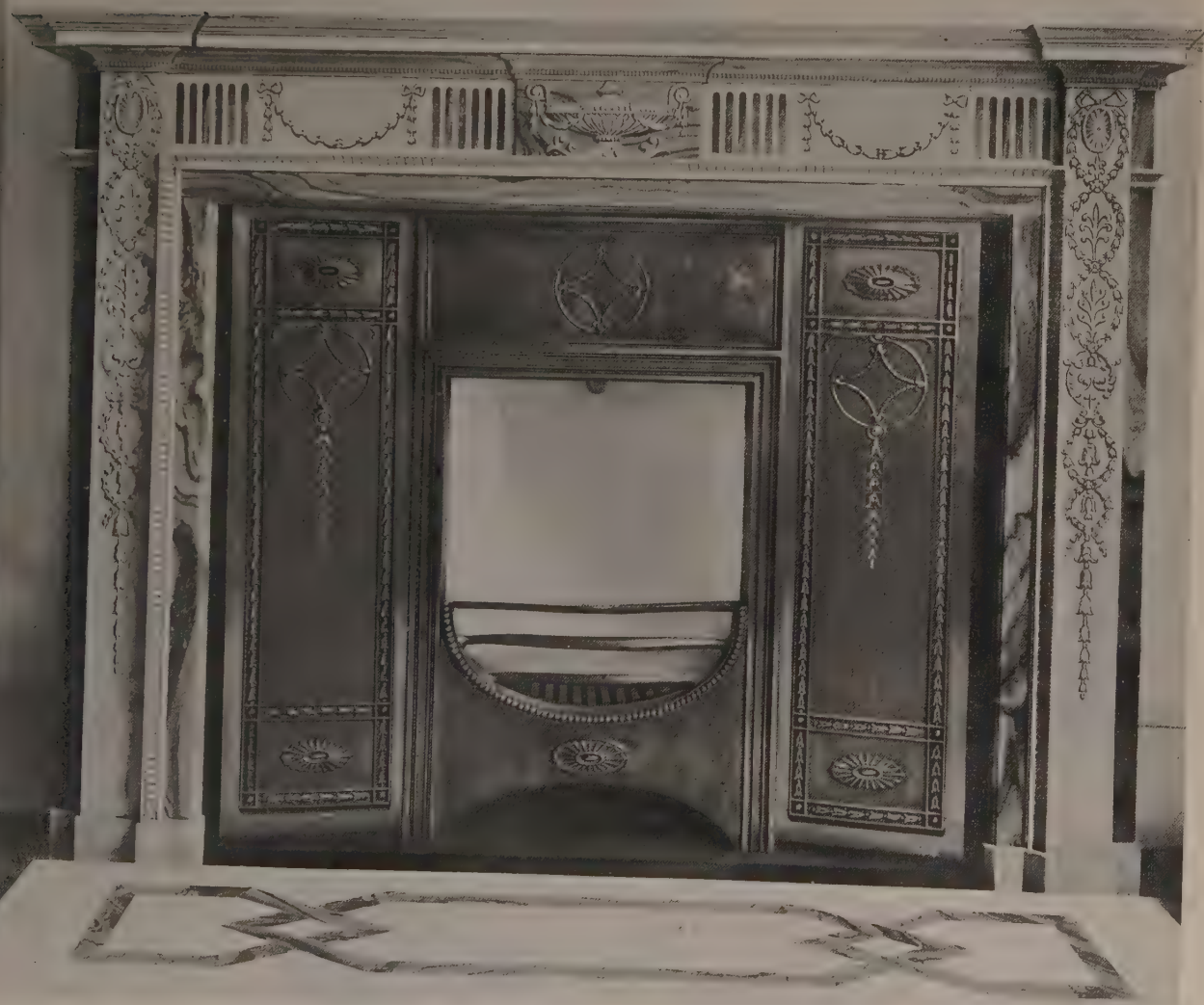
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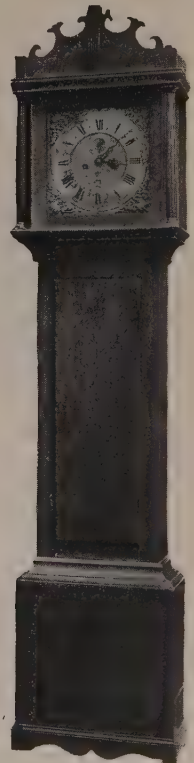
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The Secret of Health • How Nature's Three Strength, and Beauty • Greatest Gifts may be Naturally Acquired

The attention of readers is particularly directed to the following striking article, which reveals to them how everyone may secure Health, Strength, and Beauty. It is from the pen of the greatest authority of the day on these subjects, viz., Mr. Eugen Sandow, whose system of curing illness without medicine is one of the most important discoveries of modern times. Mr. Sandow also makes a practical and generous offer to every reader of "The Connoisseur."

IN responding to the request to contribute this article, I do so with pleasure, because I am sure that the subject is one which cannot fail to concern every reader of THE CONNOISSEUR; and if what I have to say proves of value to but two or three, I shall feel that my effort has not been in vain.

Health Means Success

Quite naturally Health, Strength, and Beauty are qualities everyone is desirous of possessing, because they are the great determining factors in life. It is the woman who is healthiest who gets the best out of life. Engaged in business or profession, as the majority are nowadays, it is the healthiest who forge ahead to success, because their brain is clearer, their mental capabilities greater, than those of their competitors who are never up to the mark.

None can be ill and be strong at the same time—strong mentally or physically—and illness never fails to signify its presence in the appearance.

Similarly, illness and beauty are incompatible. Beauty of face is a thing dear to every woman, and not unnaturally so; for no woman is vain because she desires to be beautiful, and to make the most of herself. If, as some would have it she should, woman set no store by her appearance, and had no desire to charm and please, the world would be a very drab place indeed.

To be beautiful of face and form—gracious in manner, graceful in movement, sweet in temper, and perfectly happy—is only possible if you are in perfect health. Health is always youth; illness always old age.

The Secret Revealed

The secret of Health, Strength, and Beauty lies in the banishing of illness. Substitute for it perfect health, and strength and beauty follow naturally.

All that is needed is exercise—the right sort of exercise. It will cure the most prevalent complaints. To those who suffer lightly or acutely from indigestion or dyspepsia, scientific exercise is the most certain form of cure, compelling them to digest their food properly, so that all the nutriment shall go to increase the quality of the blood. With the blood enriched anaemia will disappear, and with improved circulation circulatory and skin disorders will vanish.

Exercise will set the body upright, pull back the shoulders, expand the chest, and allow full freedom to the lungs. It will eradicate spinal curvature in its varying forms, because, properly applied, it regulates the strength of the muscles of the back; and while in the case of those who are painfully slim it will restore perfect proportion by the development of the various parts, in the case of those who are too stout or becoming so exercise will reduce the adipose tissue and eliminate the cause of it.

Specialised Exercises

Naturally my readers will enquire, What is this exercise? Some who suffer ill-health will declare that they are continuously indulging in some form of exercise or another without beneficial effect. Some cycle, some play hockey, some croquet, tennis, or golf; some ride, and others row.

The exercise derived from such games and sports may, however, instead of proving beneficial, turn out quite the opposite. The greatest care must be taken not to overtax the strength, which is just what so many do by an unintelligent choice of exercise for themselves.

My system of scientific exercise for the treatment of illness deals with the sufferer personally. The exercises are chosen to suit the age, condition, and requirement of each individual separately. And, further, once they have been prescribed, they may be carried out in privacy at home.

What this system of acquiring health and beauty is is fully explained in my Health Library of illustrated books, the titles of which are given below. As will be seen, each book deals with a separate illness or condition.

A Practical Offer

To make this article of practical use to any reader who may be suffering from one of the complaints or conditions mentioned below, I will send to everyone who fills in and forwards the application form below a copy of the particular book desired, without cost and post paid.

Further, a letter of opinion on your case will be sent with the book, if you give full particulars of your illness or requirement, without any charge or obligation. My only desire is to give every reader of THE CONNOISSEUR an opportunity of investigating at no expense to himself or herself the means by which Health, Strength, and Beauty may be surely, simply and inexpensively acquired by all.

The following is the list of the titles of the illustrated books to which Mr. Sandow refers in the foregoing Article, a copy of any one of which he offers to send gratis and post free to every reader of THE CONNOISSEUR in any part of the United Kingdom, the Colonies, or abroad.

- | | |
|------------------------------|---------------------------------|
| 1 Indigestion and Dyspepsia | 10 Rheumatism and Gout |
| 2 Constipation and its Cure | 11 Anæmia: Its Cause and Cure |
| 3 Liver Troubles | 12 Kidney Disorders: |
| 4 Nervous Disorders in Men | Functional and Chronic |
| 5 Nervous Disorders in Women | 13 Lack of Vigour |
| 6 Obesity in Men | 14 Physical Deformities in Men |
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| 8 Heart Affections | 16 Functional Defects in Speech |
| 9 Lung and Chest Complaints | 17 Circulatory Disorders |
| | 18 Skin Disorders |
| | 19 Physical Development for |
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| | 21 Boys' and Girls' Health and |
| | Ailments |
| | 22 Figure Culture for Women |
| | 23 Insomnia |
| | 24 Neurasthenia |

Select the book required from the above list, and fill in and forward to Mr. Eugen Sandow, 32, St. James' Street, London, S.W., the application form herewith.

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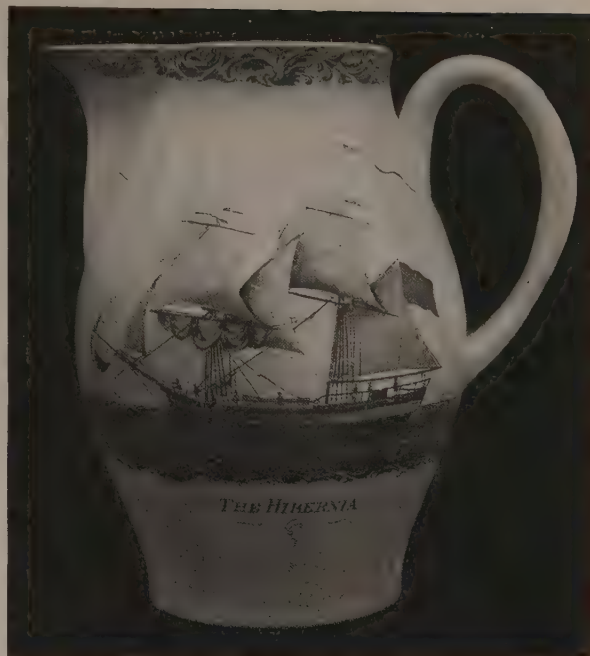
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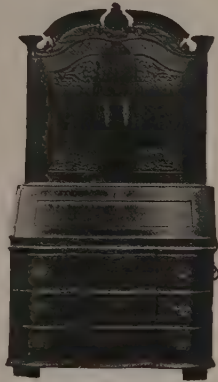
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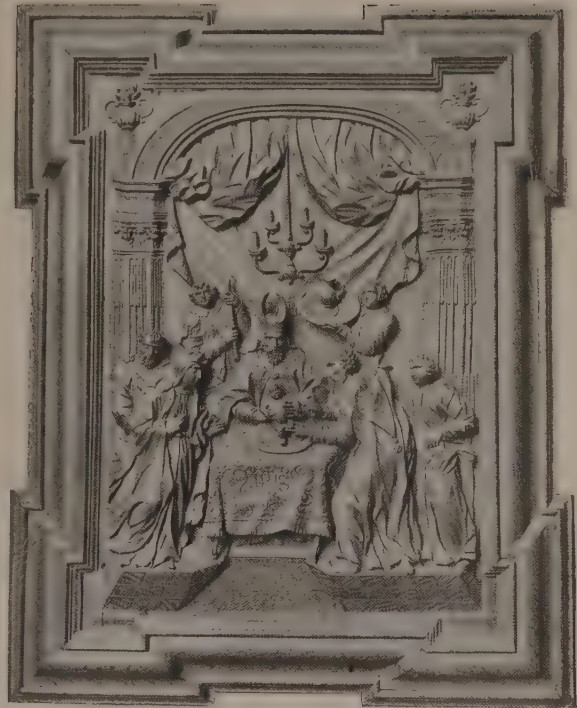
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Part V. By Lady Victoria Manners

THE French school presents us with several very fine works, one of the most important being Claude Lorraine's masterpiece, the celebrated *Enchanted Castle*. This well-known picture was painted at Rome in 1664 for the Conestabile Colonna. At

the approach of the French Revolution its then possessor, Charles Alexandre de Calonne, Prime Minister of France, transferred it, with the rest of his celebrated collection, to England, where in 1795 it was sold by auction in London. The remembrance



NICOLAS LANCRET

LA TASSE DE CHOCOLAT

SIZE, 35 IN. BY 38 IN.



J. B. C. COROT MORNING SIZE, 54 IN. BY 27 IN.

of this picture inspired Keats to write the following lines, which were contained in a letter addressed to his friend, J. R. Reynolds :—

“TEIGNMOUTH,

“25th March, 1818.

“MY DEAR REYNOLDS,—In hopes of cheering you through a minute or two, I was determined, will he nill he, to send you some lines, so you will excuse the unconnected subject and careless verse. You know, I am sure, Claude’s *Enchanted Castle*, and I wish you may be pleased with my remembrance of it. . . .

“Your affectionate friend,

“JOHN KEATS.”



J. B. C. COROT NOON SIZE, 54 IN. BY 23½ IN.

“You know the Enchanted Castle—it doth stand
Upon a rock, on the border of a lake,
Nested in trees, which all do seem to shake
From some old magic-like Urganda’s sword.
O Phœbus ! that I had thy sacred word
To show this Castle in fair dreaming wise,
Unto my friend, while sick and ill he lies !

* * * * *

“You know it well enough, where it doth seem
A mossy place, a Merlin’s Hall, a dream !
You know the clear lake, and the little isles,
The mountains blue, and cold near neighbour rills,
All which elsewhere are but half animate ;
There do they look alive to love and hate,
To smiles and frowns ; they seem a lifted mound
Above some giant, pulsing underground.

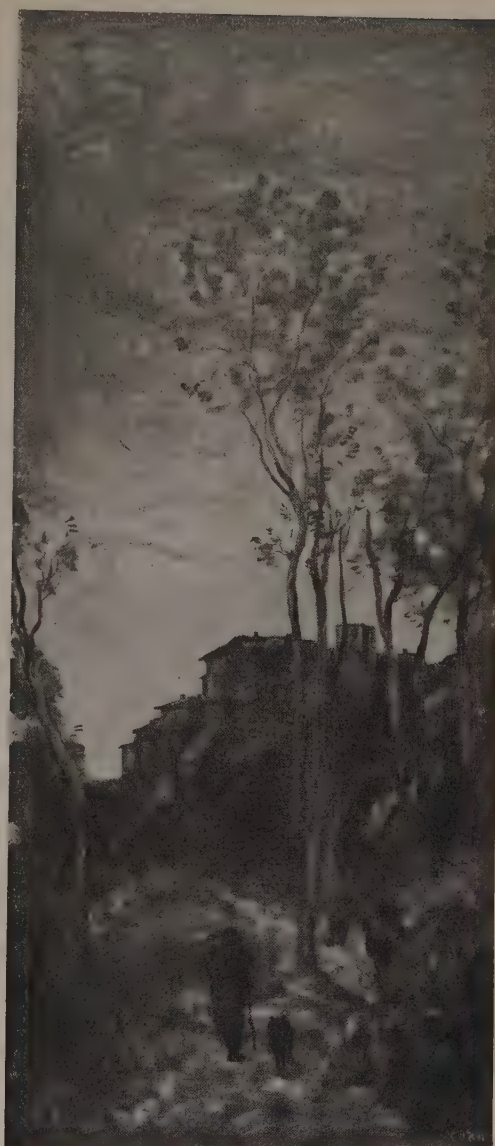


J. B. C. COROT EVENING SIZE, 54 IN. BY 27 IN.

"Part of the building was a chosen See,
Built by a banish'd Santon of Chaldee;
The other part, two thousand years from him,
Was built by Cuthbert de Saint Aldèbrim;
Then there's a little wing, far from the sun,
Built by a Lapland witch turn'd maudlin nun;
And many other juts of aged stone
Founded with many a mason-devil's groan.

"The doors all look as if they op'd themselves,
The windows as if latch'd by fays and elves,
And from them comes a silver flash of light,
As from the westward of a summer's night;
Or like a beauteous woman's large blue eyes,
Gone mad thro' olden songs and poesies."

The original drawing for, or from, this work, is in the *Liber Veritatis*, now in the possession of the



J. B. C. COROT NIGHT SIZE, 54 IN. BY 22½ IN.

Duke of Devonshire.* In some French catalogues this work is described as "Psyche Abandonné, regardant le Palais d'Éros." *The Enchanted Castle* has been in many collections. It was purchased by Lord Overstone in 1848 from Mr. William Wells, of Redleaf.

La Tasse de Chocolat, by N. Lancret, is a charming example of the work of this great artist (see illustration). The painter, by the magic of his brush, transports us into a world whose denizens we feel have left far, far behind

"The ways of care,
The crowded hurrying hour,"

* The drawing of this picture was reproduced by Boydell



SIR JOSHUA REYNOLDS

PORTRAIT OF MRS. MONTGOMERIE

SIZE, 30 IN. BY 24 IN.

the dreary and wearisome path of most of the sons of men.

Lady Dilke, in her book on the *French Painters of the Eighteenth Century*, speaking of Lancret's

brilliant and lively colour, says: "The red rose of the costume (in 'Les Deux Amis'*) is of remarkable quality. In the work from the collection of Lord Wantage we find this hue repeated in the dress

in his edition of the *Liber*, 1777, No. 50, where it is called "Landscape with the Story of Psyche."

* In the collection of J. Pierpont Morgan, Esq.



GEORGE ROMNEY

PORTRAIT OF A LADY

SIZE, 29½ IN. BY 24½ IN.

lined with blue, which the mother, who is the central figure, turns up over her white skirts, as she offers to her youngest girl a teaspoonful from the blue and white cup which she holds in her left hand. The child, her white pinafore drawn up over her yellow frock, has a delightfully roguish air; the little hands

are full of expression. The interest of the group centres, indeed, wholly on the young mother and the little one. The elder sister, the father, the footman who serves, are as much accessories as the dog, who sniffs among some admirably painted hollyhocks, or the charmingly designed background, with



JOHN OPIE, R.A.

THE SCHOOLMISTRESS

SIZE, 39 IN. BY 49 IN.

its fountain, vases, and blue sky. Rarely does he give us work as fresh and genial in sentiment."* The modern French school is worthily represented by four beautiful panels—the work of Corot, *Les Quatres Heures du Jour*—depicting Morning, Noon, Evening, and Night. On these examples, however, space forbids us to dwell, and we must now pass to the many beautiful examples of the English school at Lockinge. We must, however, first note the beautiful portrait of *Queen Henrietta Maria*, by Sir A. Van Dyck, from the Blenheim Palace collection. This work is painted in the master's later style in subdued tones of pearly grey (see illustration). Waller, the poet, has recorded the existence of this portrait at Blenheim in his lines addressed to the Queen, beginning:—

"Well fare the hand which to our humble sight
Presents that beauty which the dazzling light
Of regal splendour hides from weaker eyes,
And all access, save by this art, denies."

* This picture was exhibited at the Guildhall Gallery Exhibition of Works of the French School, 1898, under the title of *A Garden Party*.

The picture, when at Blenheim, was hung in the dining-room with the large equestrian portrait of Charles I., now in the National Gallery. It has been engraved by P. de Jode, and was exhibited at the Grafton Gallery Fair Women Exhibition, 1894, and the Royal Academy Works of Van Dyck, 1900. Sir Joshua Reynolds is represented by the half-length of *Mrs. Montgomerie*. The lady has dark brown eyes and powdered hair. She wears a white gown edged with blue. A Mrs. Montgomerie sat to Reynolds in 1761. There is an entry in his *Journal*: "Paid, 25th April 1761, Mrs. Montgomerie, £10 10s.," and another between 1764 and 1767, "Mrs. Montgomerie, £10."†

Romney presents us with a truly bewitching portrait of some fair unknown (see reproduction). Perhaps the readers of THE CONNOISSEUR MAGAZINE can shed some light on the identity of the original. The lady

† This picture was sold by Messrs. Christie on June 28th, 1875, from the collection of Mr. C. R. Sharpe, to Messrs. Agnew & Sons, from whom it was purchased in 1875 by Lord Overstone.



SIR ANTHONY VAN DYCK

QUEEN HENRIETTA MARIA

SIZE, 40½ IN. BY 32 IN.

is seated on a red sofa. She wears a white dress, a black shawl falling behind is gathered over each arm, concealing the hands. Her complexion is much fairer than that of most of Romney's sitters, and

her eyes are blue. Her large hat greatly adds to the picturesque effect of her costume.

Hanging in the drawing-room is one of John Opie's finest examples, *The Schoolmistress*. Horace Walpole,

The Connoisseur

in his *Catalogue* of 1784, observes of this picture, "Great Nature; the best of his works yet." It is interesting to know that this was the first picture the "Cornish Wonder" exhibited at the Royal Academy (in 1784), and that it was the means of bringing the young painter into notice. It has been engraved by

picture that Turner painted upon a groundwork of white paint. The beautiful *Walton Bridges* belongs to Turner's second period. It formed part of the choice collection of English paintings especially selected for the adornment of the British Pavilion at the Paris Exhibition of 1900, together with three



J. M. W. TURNER, R.A.

THE HIGH STREET, OXFORD

SIZE, 26½ IN. BY 38½ IN.

John Young, and also by Valentine Green, in 1785, under the title of "The School."*

The great school of English landscape painters is strongly represented. Richard Wilson shows to advantage in the stately *View on the Tiber* bathed in golden sunlight. There are several of Turner's finest works, one of the most important being the splendid seapiece, *Sheerness*, which, however, was never exhibited in the painter's lifetime, though the value Turner attached to it is shown by his giving a commission for its purchase when it came up for sale at Christie's in Mr. Bonamy Dobree's collection in 1842. This picture, together with the fine *Whalley Bridge* and the *High Street, Oxford*, all belong to Turner's early period. *Whalley Bridge* is supposed to be the first

other noted Turners—namely, Mr. G. Gould's *Hove*, Lord Strathcona's *Mercury and Argus*, and Mr. J. Pierpont Morgan's *Bellini's Picture carried in State to the Church of the Redeemer at Venice*.†

The small *Newark Abbey, on the River Wey*, also belongs to Turner's second period. It was painted in 1815 for Dr. Lancaster, of Merton, and was in the collection of John Pye, the engraver of many of Turner's works.

Lady Wantage has added many fine works by modern artists—Watts, Alma-Tadema, Mason, F. Dicksee, etc.—to her collection. On these I have unfortunately no space to dwell. I have only endeavoured to describe the most notable of the examples by "Old Masters" in this rich and deeply interesting gallery of pictures.

* This picture has been in the collections of C. Watson Taylor, Esq., M.P., and Jesse Watts Phillips, Esq., of Ilam Hall. It was purchased in 1875.

† This picture was purchased at the Bolckow sale in 1891.



The Mediæval Keys in Salisbury Museum

By W. E. W. Penny

THE object of this paper is twofold : in the first place the keys in question deserve some special notice on account of their great beauty and interest ; and, secondly, it is written with the hope that it may prove of some slight assistance to private collectors, and to those in charge of public provincial collections who may wish for some guide when dating specimens in their care.

The Salisbury series of keys was obtained under exceptional circumstances ; when the city was drained—some forty or fifty years ago—large numbers of keys were discovered during the excavations, and fortunately all were preserved and placed in the city museum.

A few words are necessary to explain why the collection is especially valuable to students of English mediæval lock-work, and the reason lies in the fact that the modern city of Salisbury is of comparatively recent date, having gradually grown around the beautiful cathedral, the building of which was commenced early in the thirteenth century. The first mayor of New Sarum dates from 1227, so it can confidently

be stated that the genesis of the city dates from about that time. There was no previous occupation, Roman or otherwise, consequently there is no confusion in the relics found, and we are confronted with a series of keys, all of which must necessarily belong to the thirteenth, fourteenth, fifteenth, or sixteenth centuries.

It is noticeable that the keys comprising the collection under review seem to fall naturally into a sequence which greatly facilitates their chronological arrangement, and groups of each class of key are illustrated to enable the reader to see for himself the steady development which took place in the productions of the Salisbury locksmiths.

The dating of keys of Norman times to the commencement of the thirteenth century is a most confusing business. It is not the purpose of this paper to notice any specimens prior to the former

date, but a few words are desirable to describe the style of key which preceded those with which this article treats. Contemporary representations of keys of the Norman period exist both in early manuscripts and elsewhere ; for instance, on the lead font in Wareham

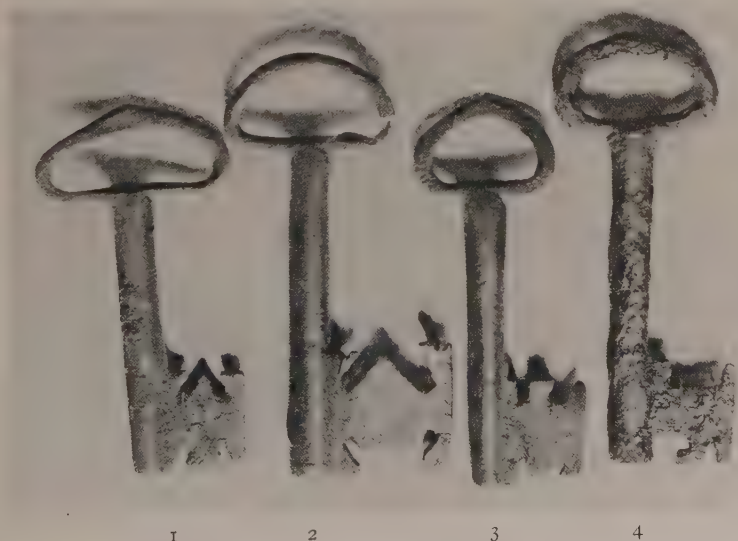


PLATE I.—FOUR CHARACTERISTIC EXAMPLES

Church, Dorset (eleventh century), St. Peter grasps two keys having lozenge-shaped bows with foliated angles. This type of bow is perhaps the most frequently met with; but on another lead font of about the same or slightly later date—at Dorchester, near Oxford—a figure holds a key with a circular bow, pierced with four circular openings in lozenge form. In both these instances the stems are very long, and the bits or ward plates not sufficiently clear to give any indication of the manner of locks on which keys of this type may have acted. Another early form of bow is of ovate shape, and while the lozenge-shaped bow appears to have continued in use to the end of the fourteenth century, the ovate form is lost sight of before the advent of the thirteenth. The Salisbury Museum possesses a highly ornamental bronze key of apparently early Norman date of the highest antiquarian interest, the bow of which contains the figure of a bird—probably a falcon—but this unique specimen was found at some distance from the city, and is

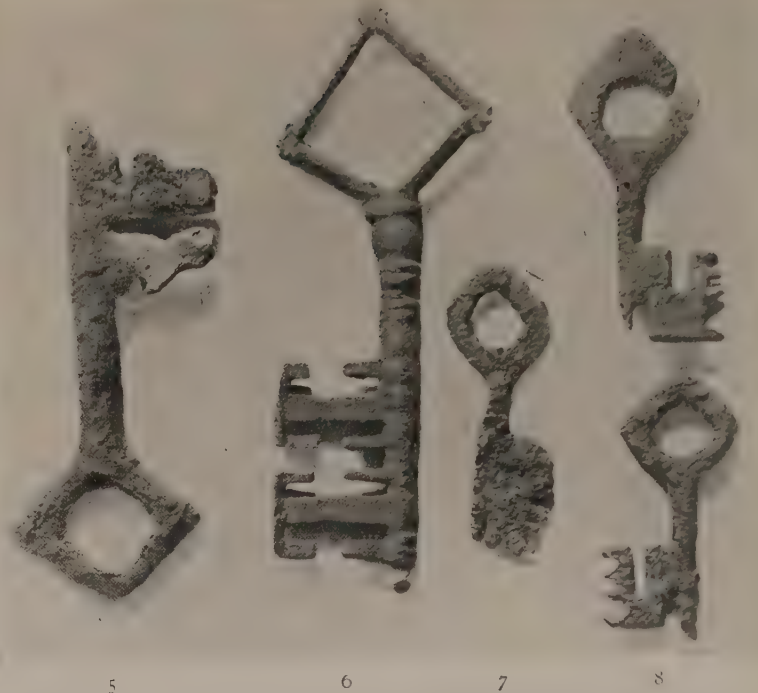


PLATE II.—FOURTEENTH-CENTURY KEYS WITH LOZENGE-SHAPED BOWS



PLATE III.—KEYS WITH BOWS FILLED AND PIERCED

consequently not included in the scope of this article.

The earliest keys found in the excavations at Salisbury are undoubtedly of thirteenth-century date, and the reason for assigning them to the first period of the Salisbury occupation is supported by two facts: firstly, they were found in a layer of

bluish clay, which occurred at the bottom of the excavations—the lowest point at which relics were discovered—consequently they may be assumed to be the earliest in date; this evidence is corroborated by the peculiar mode of manufacture which frequently attains with keys prior and up to this period. They were made of a single plate of iron cut into shape, so that it could be rolled round to form the stem, leaving the bit projecting, one end of the bow being subsequently welded into the top of the stem; the ward cuts on the bit were not filed up as is the case with later examples, but appear to have been cut out with a sharp chisel while the iron was red hot. Four characteristic examples are illustrated, Nos. 1, 2, 3, 4. There is

The Mediæval Keys in Salisbury Museum

no decorative work whatever on these early keys, the bows are similar in shape, and the whole of the specimens, thanks to the nature of the earth in which they were found, very little oxydised.

The next group which demands attention consists of fourteenth-century keys with lozenge-shaped bows. Four examples are given, Nos. 5, 7, 8, 9, the three latter being chest or coffer keys, the bits of which are very similar and show the beginning of the toothed edge, which will be noticed to become very pronounced in later examples. No. 5 is a door key, made, as many door keys from this period were, to operate from both sides of the lock. The remaining door key on the same plate—No. 6—is a very lovely example, which, on account of the foliated angles of the bow, must be assigned to the preceding—thirteenth—century, in spite of the somewhat advanced arrangement of the ward cuts of the bit.

The next plate of keys is one which cannot fail to excite the admiration of the reader. We now see the lozenge-shaped bow filled and pierced in a manner somewhat

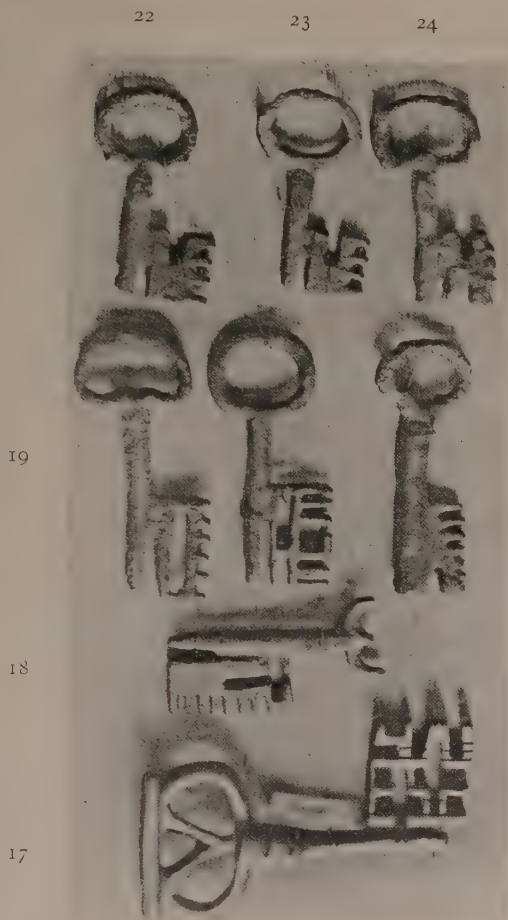


PLATE IV.
CHEST KEYS, FIFTEENTH CENTURY AND LATER



PLATE V.—FIFTEENTH-CENTURY KEYS WITH HEART-SHAPED BOWS

suggestive of the architectural features of the time. Nos. 12 and 13 are possibly the earliest, and the date would probably be about the middle of the fourteenth century, while Nos. 10 and 11 are somewhat later, the lozenge form of bow having gradually disappeared. The finely toothed fore-edge of the bit is very noticeable in these specimens, and the reader conversant with early locks will at once see they operated on a lock with a thin flat bolt pierced with holes to correspond with each tooth; on the bolt, ridged on the upper part to keep it in place, lay a flat spring pressing firmly downwards: the teeth of the key pressed upwards, through the holes in the bolt, lifting the spring above the level of the ridge thereon, enabling it to be shot backwards and forwards at pleasure. Nos. 14,

15 and 16 are of later date, and run well into the next—fifteenth—century, the latter key (No. 16), of bronze, being a somewhat uncertain example, which may be considerably later than the two specimens with projections from the bow for suspension (Nos. 14, 15).

Plate iv. contains a fine

bronze example of a fifteenth-century chest key with very unusual form of bow (No. 17). This specimen, however, was found at Amesbury, a village some distance from Salisbury. It is not one of the keys found during the drainage excavations, and was included in the plate in error. The examples Nos. 19, 20, 21 are somewhat ordinary types of chest keys of the fifteenth century. Nos. 22, 23, 24 are undoubtedly later; it will be noticed the fine toothed edge of the bit gradually dwindles away in these later specimens.

Plate v. shows another group of fifteenth-century keys with heart-shaped bows, of which No. 27, with moulded stem, is the latest in date. This series comes in chronological order after the three keys, Nos. 19, 20, 21, on the preceding plate, and from the nature of their bits would be about contemporary with the small specimens Nos. 22, 23, 24.

A very interesting class of keys now engages our attention, and the examples selected should be of some assistance to collectors who wish to discriminate between Roman and mediæval keys of this pattern,

for, strange to say, this type of latch-key, acting on precisely similar locks, has been in use from Roman days to the present time.

Nos. 31, 32, and 34, the latter of bronze, are, from the shape of their bows, evidently fifteenth century. The date of No. 30 is somewhat uncertain, although from the similar projecting wings on each side of the bit, probably of about the same period. No. 33, displaying a flattened bow with projecting bosses, is certainly earlier, probably fourteenth century, while the remaining example, No. 35, with circular bow and spade-shaped bit, has no characteristic points to enable it to be satisfactorily dated.

Three kinds of large door keys now shown, all on Plate vii., operate from one side of the lock only; the earliest example is No. 39, and the slightly pointed bow, it will be noticed, is somewhat similar to No. 3 on

Plate i.—its date would therefore be about the early years of the fourteenth century, which attribution is supported by the somewhat unusual nature of the ward cuts in the bit, which occur also on certain

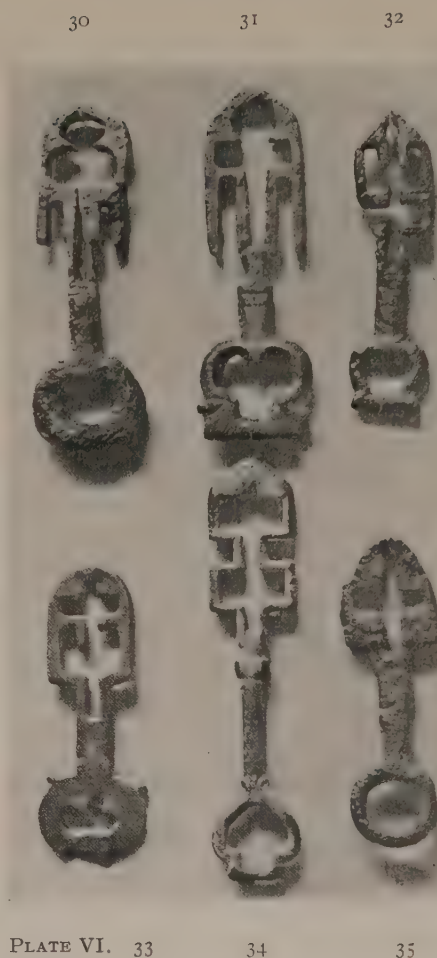
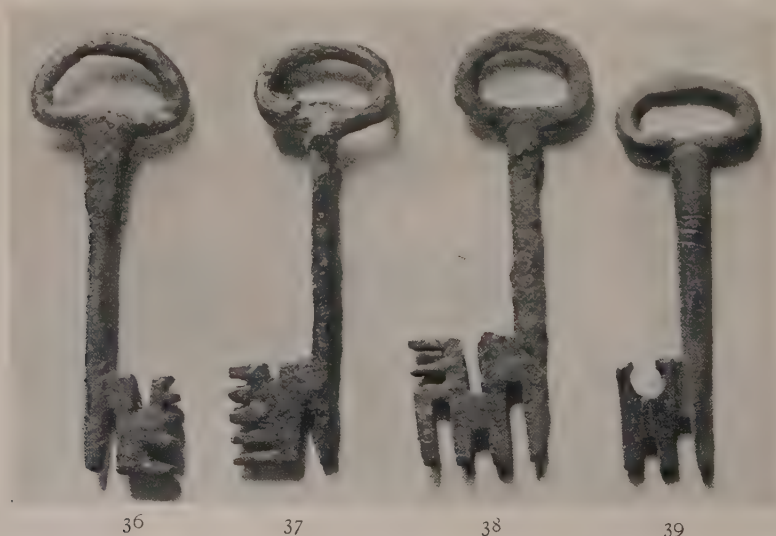


PLATE VI. 33

34

35



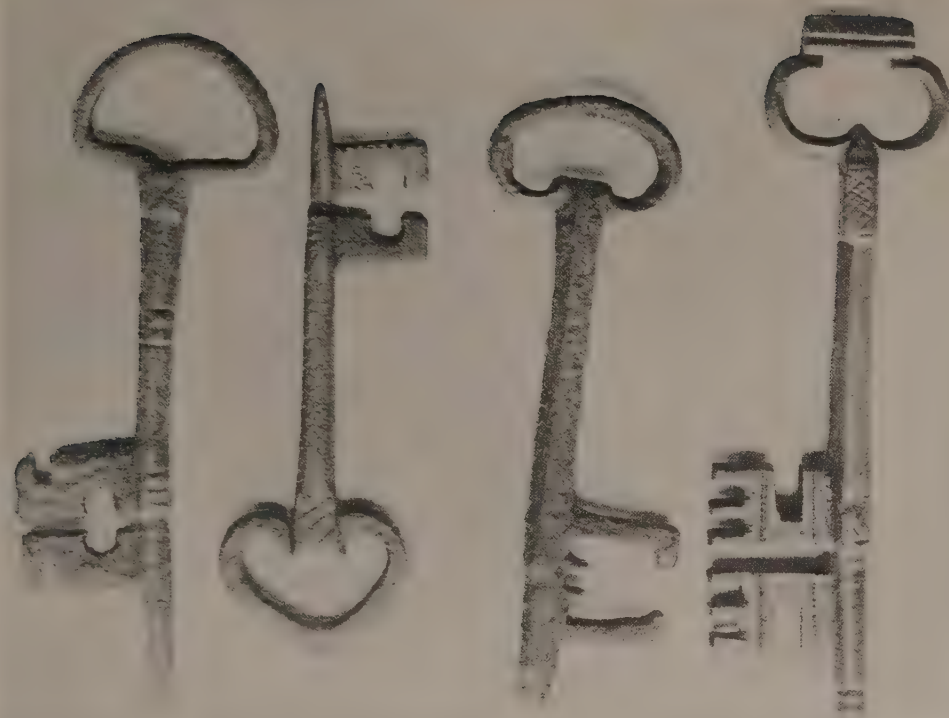
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PLATE VII.—LARGE DOOR KEYS



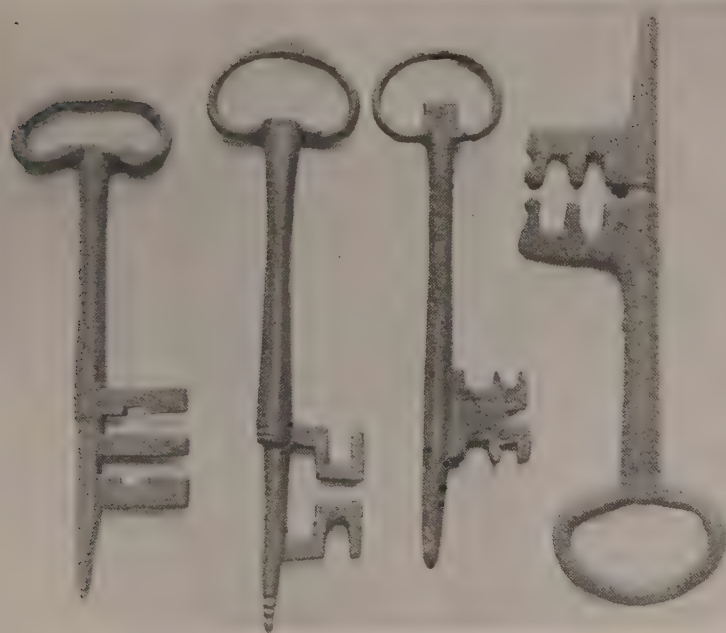
40

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PLATE VIII.—FIFTEENTH-CENTURY DOOR KEYS



44

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PLATE IX.—FIFTEENTH AND SIXTEENTH CENTURY KEYS

keys the dates of which are definitely established. Nos. 36, 37, 38, all very similar, are somewhat later, and date from the closing years of the fourteenth century.

Plate viii. shows four very handsome specimens of door keys of the fifteenth century, all of which, it will be noticed, operate from each side of the locks. No. 41, with heart-shaped bow, is evidently fifteenth century, as is the beautiful example, No. 43. The bit and stem of this key will be seen to be slightly decorated. Other keys of this date, decorated in a similar manner, exist, the file marks on the stems and bits of which are inlaid with silver. Nos. 40 and 42, the latter with reniform bow, are slightly later than the two preceding examples, and belong to the latter years of the century.

On Plate ix., Nos. 47 and 44 are of about the same date, namely, late fifteenth century, the latter having the bit cut for a double bridge lock, while the distinctive bow of No. 46 proclaims it to be of sixteenth-century date. No. 45 is of about the same period,

although the bow savours of an earlier day. This, however, is probably a survival; the shaped projection at the end of the stem precludes an earlier attribution.

The series ends with two beautiful keys. No. 49 is a chest or cabinet key of the first half of the sixteenth century, in spite of the somewhat more archaic appearance caused by the tracery-like filling of its circular bow, which suggests Gothic work of an earlier period. The whole of the work in this example is cut from the solid in contradistinction to later specimens of similar design, in which the tracery is first cut from thin slips of metal, and subsequently fitted into the bow. The fine Renaissance example of Elizabethan days, No. 48, of excellent design and highly finished workmanship, completes the collection.

The best thanks of the writer are due to the Honorary Director of the Salisbury and Blackmore Museum for his kindness in allowing this most interesting series of keys to be photographed, and for much valuable information concerning them.



48

49

PLATE X.—TWO KEYS OF FINE DESIGN



PORTRAIT OF A BOY

BY REMBRANDT

In Lord Spencer's collection



Some Early Victorians in Shadow

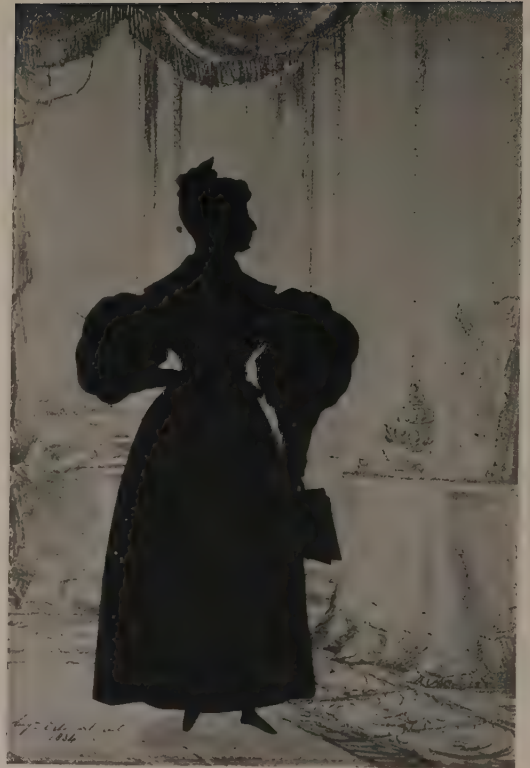
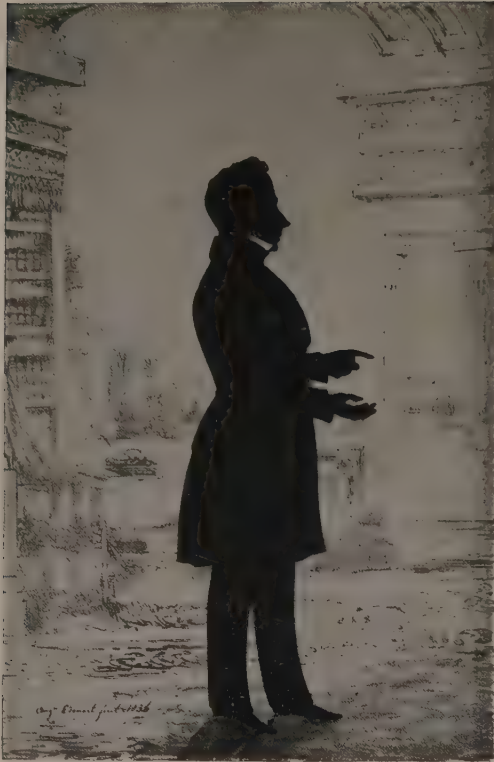
By Weymer Mills

ALTHOUGH almost all the garrulous Early Victorians have departed on the trail of their vanished rose-wood, their mustard and petunia brocades and realms of art treasures that have all the allure of Parian marble, and masses of china dogs wantonly arranged

on things called knick-knacks—still their silhouettes remain. Many of us collect their little shadows, and the world at large knows that they are one of the fads of the moment. The rare eighteenth-century silhouettes painted by Miers, Field, Charles, R.A.



QUEEN VICTORIA AND LORD MELBOURNE



TWO SILHOUETTES BY AUGUSTE EDOUART



MISS HARRIET CONNELL AND MISS FANNY BARTON

Some Early Victorians in Shadow



*Maria
Marchioness of Ailesbury. Hyde Park.*

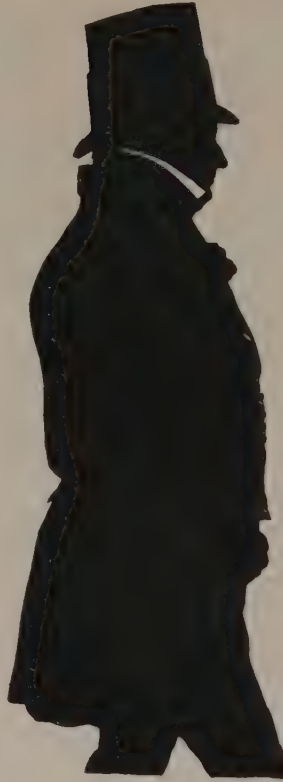
MARIA MARCHIONESS OF AILESURY

Mrs. Beetham, Rosenberg, Rought, Hamlet, and the lesser eighteenth-century English silhouettists, are not to be found without much diligent searching and a long purse, but the Late Georgians and Early Victorians are still almost everybody's prey. Smirking or sedate, they look at us from behind many shop windows. They have a quaint sentimental quality of their own, slightly enhanced by the bad art that daubed them. They suggest Strauss, crinolines and gardenias, and hosts of fluttering Myrtleannas, Clarabellas, and their swains. To make them happy they need an intimate setting—a cosy morning-room, or a lounging-place off a hall. One says of them, "How delightful!" They have none of the beauty of their forbears. They bring smiles and nothing more.

About the year 1820 silhouette-taking was still a very profitable business for an itinerant artist. Dozens of them flourished throughout England. Such men as Auguste Edouart of Cambridge, Foster, and Master Hubard of London, brought a genuine artistic impulse to what was a declining art. They alone seemed to

have remembered some of the traditions of their great forerunners. The silhouette painted on plaster or glass had vanished. There was no Mrs. Beetham to weave dreams of fair women—things as alluring and fragile as butterfly wings—and no Miers to please thousands of hearts with shadows of loveliness. Coarser brushes still lived, and the indefatigable scissors—although the hands that wielded them had lost much of their cunning. Edouart possessed imagination, as his groups show. His ladies and gentlemen sometimes forget elegant postures and become romps, and the children who adorn his heavily-curtained interiors are generally gleeful with dolls and rocking-horses. He was well patronised by the world of his day, and portrayed dukes and duchesses, statesmen, wits and poets, the Duchesse de Berry and her children, the Duke of Cambridge, Sir Robert Peel, Lord John Russell, Sir Walter Scott, Daniel O'Connell, "Fat Rothschild," and many other famous persons. He had also a liking for painting great Frenchmen, and his portrait of Napoleon on a battlefield has been

much lithographed. In his lifetime he must have made frequent jaunts to Oxford, for in former times the antique shops there were full of his work. I have seen many a student who long ago blew out his candle on the tiresome classics. Dusty things they are, and generally in bad condition. One wonders about their stories! Why were they left behind at the 'Varsity, or did the fair ones live near by in those pleasant manors on the way to Blenheim? These poor tokens of a little younger world, their intangible, elusive romance is their charm. Only recently I came across a set of sixteen Fosters done about this period; they were mostly ladies, and their ink had faded to a magenta hue, so suggestive of their period. A clear vision could see them riding with swells of tarlatan on their way to Almack's or perhaps the Argyll Rooms. Those in "ducks of bonnets," according to their own jargon, probably went to the latter place. There they met the same purple-nosed gentlemen,



"OLD" CROME

who look as if they had been addicted to the use of Duart Castle's liqueur brandy, and fond of singing "We won't go home till morning," without any concessions to Sabbatarian prejudices.

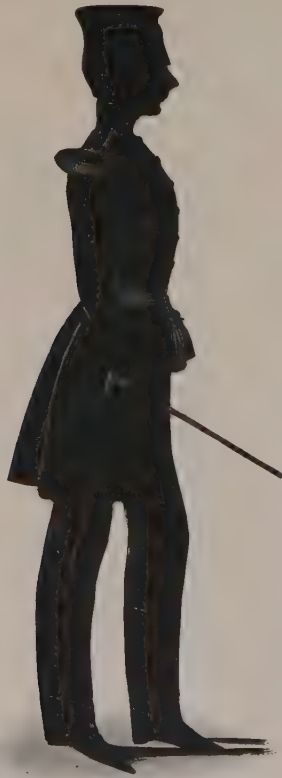
M. Edouart was under the special patronage of H.R.H. the Duke of Gloucester. His list of charges for silhouettes is most interesting:—

Full length -	-	5 shillings.
Sitting -	-	7 shillings.
Children under eight		
years -	-	3s. 6d.
Busts -	-	2s. 6d.

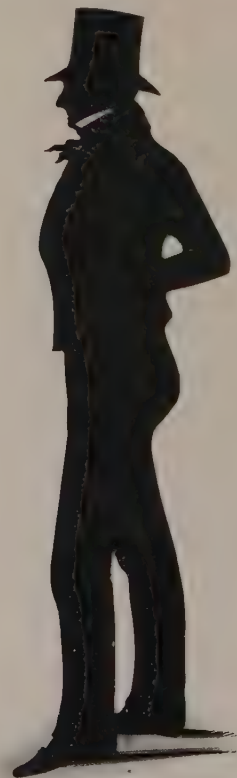
The likenesses taken in five minutes.
Families attended at their residences.
Full-lengths taken from busts or descriptions of absent or deceased persons.

Silhouettes of celebrated characters,
three shillings each.

There was an earlier time when he could not boast of the favour of an exalted personage. On the back of a silhouette of "Old" Crome, done at



LIEUT. BLAYTHWAITE, 52ND REGIMENT



LORD CARRY

Some Early Victorians in Shadow

4, Colonnade, Cheltenham, is the following advertisement:—

Likenesses in profile.

Executed by Mons. Edouart, who begs to observe, that his likenesses are produced by the scissors alone, and are preferable to any taken by machines, inasmuch as by the above method the expression of the Passions, and peculiarities of character, are brought into action, in a style which has not hitherto been attempted by any other artist.

Profile, one shilling; full-length, five shillings.

Attendance from ten in the morning till eight in the evening.

Attendance abroad, double.

Edouart was quite a highly-paid artist for Victorian days. J. Gapp, who attended daily at Sampson's Royal Saloon, Chain Pier, Brighton, produced "the most wonderful likenesses, in which the expression and peculiarity of character are brought



UNKNOWN

into action in a very superior style," on the following terms:—

Full-lengths, 2s. 6d. each.

Busts, one shilling each.

Ladies and gentlemen on horseback, 7s. 6d. each.

Single horses, five shillings each.

George III. had a passion for silhouettes, which seems to have been shared by all his family. When he was not being silhouetted by Miers, Hamlet, or Rosenberg, his eldest daughter did shadow portraits of him. I have seen at least a dozen authentic portraits of him. The late Montagu Guest, whose remarkable silhouettes have almost all been gathered into the arms of the great Wellesley collection, owned one in its original presentation frame. His Majesty was fond of groups too, and in one he appears with his family at the dinner-table. "Florizel," just a little old, and aware of a figure that the most impudent of beaux was to one day characterise as "fat," was



DICK ANTONY



DR. WHITEMAN OF SOUTHAMPTON



UNKNOWN

taken at a tea-table with Mrs. Fitzherbert. William IV. was also fond of them, but I have never seen a shadow of his good-hearted Adelaide. She probably thought silhouettes ugly, black things, for she was full of little crotchets and prejudices. But the Princess Victoria smiled upon the silhouette painters and cutters to balance her aunt's indifference. One often thinks of her hurrying across those verdant gardens of Kensington, which were nearer the heart of the country then, intent on a jaunt to Master Hubbard's—Hubbard, the darling of London Town! The air is fresh, and the thrushes singing just as if the dust of the city would never trouble their descendants. Hubbard did Victoria simply gowned, her hair in Clotilde bands, like an ancient Plantagenet queen. The Princess Feodorowna, her half-sister, was with her on that forgotten morning, and was portrayed likewise. At an earlier age than this her mother, the Duchess of Kent, previously Princess of Leiningen, permitted her daughter's likeness to be taken. All through her girlhood there are silhouettes of her, some suggestive of that drawing of her in the large hat with flowing ribbons by Dean, and others of

the much more charming Westall. Lane did a profile of her that was copied, and I have even seen a silhouette of her like an impish Hayter, where she looks as if she were sighing for the more effulgent hoops of Winterhalter to begin. In the Wellesley silhouette of her accompanying this article, she is standing by Lord Melbourne, as she once stood by him at one of the dramatic moments of her life, when she was first presented to some of her countrymen as their sovereign. She was slight and young then, and her heart was young, for tears flowed from her

eyes at the thought of the task she was about to undertake. In the picture she is older, and the figure almost stern. Master Hubbard set a new fashion, and four or five wonder children were put to snipping silhouettes to make a livelihood for themselves and far-sighted parents. They sprouted all over the land, and there are records of them as far as the Bowery in New York, and that miniature American Blackpool, Coney Island. One thinks of them as large-eyed, thin-wristed straws of humanity,



UNKNOWN

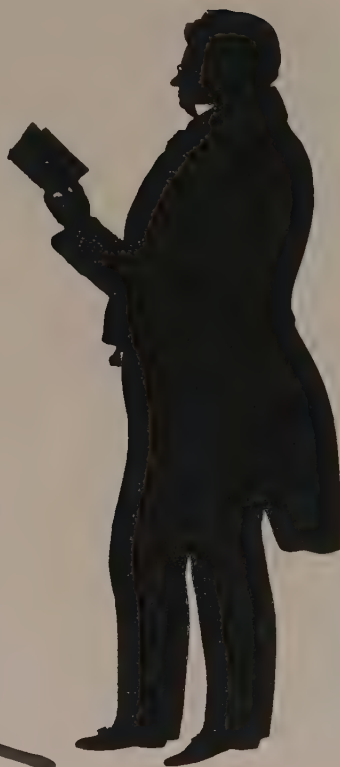


UNKNOWN

Some Early Victorians in Shadow

taking themselves entirely too seriously. Probably many of them kept to the master and miss much too long, and were quite grown up, and capable of ogling their sitters.

Collecting these shadows of the Victorians is an amusing pastime. Dealers will sometimes assure you that they are worth many pounds, confusing their values with the prices paid for Georgian silhouettes. I recently entered a shop, and saw a parcel of rubbishy silhouettes labelled "from the Montagu Guest sale." As the silhouettes in question had never been in the famous sale at Christie's room, I asked the dealer to suppress the erroneous information. In another shop a collector was offered printed reproductions of his own silhouettes that had appeared in one of my articles in *THE CONNOISSEUR*. Victorian silhouettes, which are always done on paper, are easily faked, and it is just as well to examine them carefully before making purchases. Their prices vary from a sovereign or two down a descending scale. Watering-places



SUPPOSITIOUS SILHOUETTE OF
WILLIAM MAKEPEACE
THACKERAY READING



SIR THOS. MCMAHON, LIEUT.-GOVERNOR
OF PORTSMOUTH



THE PARSON'S LADY, BY MASTER HUBARD

are generally good hunting-grounds. Brighton was once full of them, when a silhouette collector was a *rara avis*, but nowadays the supply is not equal to the demand. "All the world seems to be silhouette collecting," a London antique dealer said recently. "A few years ago

we sent every silhouette we could secure to America, where there is a constant sale for them. For the past year or two we have been getting better prices for them at home." In musty bookshops one sometimes comes upon Victorian scrap-books, and these often contain the home-cut variety of silhouette. An album that had been thumbed by many of the *literati* held precious silhouettes of Charlotte Brontë and Thackeray. This was a surprising find, for the larger number of these souvenirs of callow youth contain nothing but indifferent poetry, French exercises, and faded flowers. One may scorn the early and middle nineteenth-century artisans, but the shadows of those immortal lights that are always flaring in our minds are worthy of a place in any silhouette collection. Do not despise the profiles of the Early Victorians if you have the mania of silhouette collecting; after all, they

The Connoisseur

were a picturesque people. In the Stygian crew still marked for sale you will find many persons you have had vague glimpses of—gentlemen of old Boodles, who took snuff, and saw Vestris and Celeste to their chariots; Colonel Newcome's friends, and the more exalted personages in "Vanity Fair"; sentimental ladies who adored the dancing Fitzalan and Esterhazy, and wept when Fanny Kemble acted, and wept again when Jenny Lind sang; and children on their way to Hyde Park Gate for a dish of curds and whey. Look at them, and hear the rumble of the stage-coach, the street sweep's cry and the dustman's tinkle, and some blind Charley calling out in the lost night, "All's well—the town's asleep—the Princess Victoria is Queen!"

[The illustrations are from the Francis Wellesley Collection.]



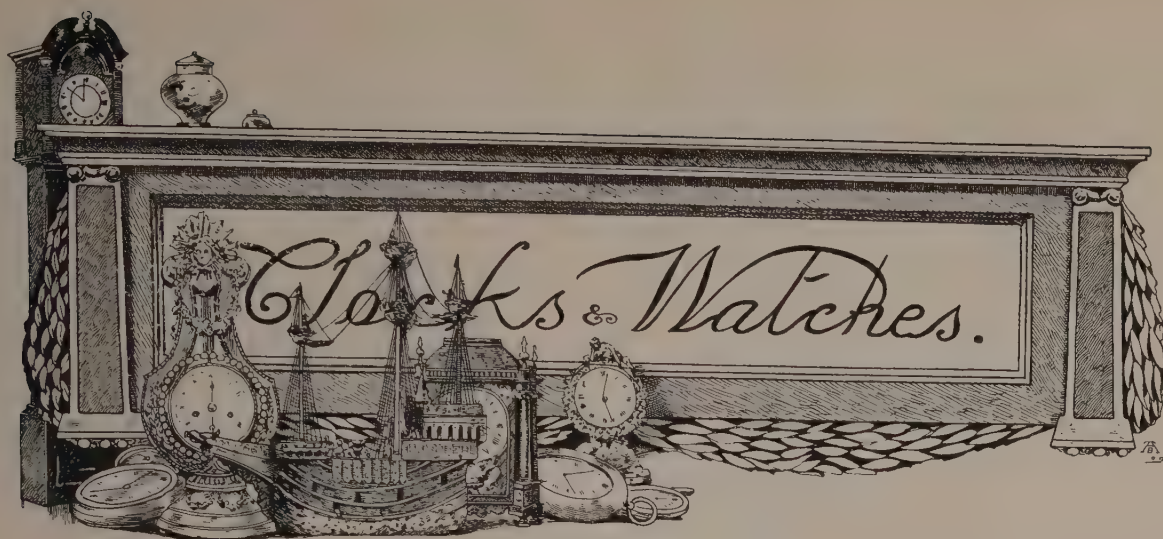
LORD HENRY RUSSELL



LORD YARBOROUGH
TAKEN AT COWES



MR. J. P. DIXON



Concerning Antique Clocks

Part II.

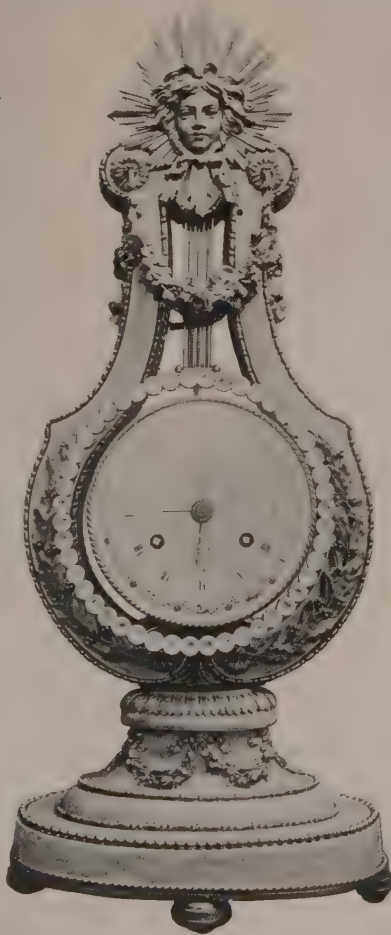
By George Cecil

THE reader who finds himself in London would do well to pay a visit to the British Museum, where there is a small but highly interesting collection of mediæval clocks. In addition to the one in the form of a ship to which we have already alluded, there is a Dutch example, the works of which are placed in a brass figure of a cow. By its side is the attendant milkmaid; a male figure stands at a little distance, and the whole is mounted on a pedestal. Other fine specimens include a French astronomical clock of 1560; an Italian striking clock, with calendar of fifteen years earlier; a clock by Daniel Quare, made in 1690; a German horizontal clock of 1600, with detachable alarums and carved to represent Orpheus charming the animals; a brass clock signed "N. Vallier, 1600"; a German horizontal clock with strike-a-light, and several other German clocks—amongst which is one with a revolving globe of about 1600, and another representing Christ on the Cross. A number of armillary spheres, celestial globes, and early metal sundials also are shown.

Clocks first came into general domestic use about three hundred years ago; till then they were

looked upon as expensive luxuries intended only for wealthy people. The noble, or the Lord of the Manor, might own one—or even more—but the

yeoman (unless he was well off) sighed in vain for the lantern-clock of the period. These lantern-clocks (which were sometimes known as birdcage clocks) were placed upon brackets in which three openings were made—one for the pendulum, and two for the weights, which were fastened to chains or cords. Towards the end of the seventeenth century these accessories were enclosed in a case, and the clock, eventually, was known as a tall clock, or long-case clock, being mentioned in the old inventories as "a clock and case." Of walnut, oak, or mahogany, the cases were at the time of their introduction very plain, but with the influences brought to bear by the Dutch, Italian and French craftsmen (who came over to work in England) this sombre taste gave way to more elaborate forms and designs. The cases were often beautifully inlaid with satinwood and ebony, occasionally veneered, and even made with Oriental lacquer decorations in relief. Plain or fluted columns were fairly common, and later on domes were added, the



NO. X.—CLOCK IN SÈVRES PORCELAIN
FRAME JONES BEQUEST,
VICTORIA AND ALBERT MUSEUM



NO. XIII.—LONG-CASE CLOCK,
ENGLISH, EARLY 18TH CENTURY
VICTORIA AND ALBERT MUSEUM



NO. XV.—CLOCK BY DANIEL QUARE,
1760 THE PROPERTY OF
MR. J. H. ARKWRIGHT

Concerning Antique Clocks

whole being surmounted by elaborate frets, brass or gilt balls, and other ornaments which, it must be confessed, were not always in the best taste, gilt balls in conjunction with fine bold carving being singularly out of place. Sometimes these cases were inlaid with a number of different woods, including ebony, holly, satinwood, and two or three kinds of mahogany—and very beautiful they often were. About the middle of the seventeenth century the dial of the long-case clock was invariably square; fifty years later the top was arched—so that it might harmonize with the dome.

By degrees the spandrels, and the ornaments which fill in the spandrels, became more and more decorative and elaborate. The nature of this decoration (according to Frances Clary Morse) enables one to determine the date of the clock, especially if it be a brass-faced one—as a matter of fact, these decorations are often more of a hindrance than a help in assisting one to arrive at the correct date, since in many cases an early style of ornament is allied to structure of a much more recent period. We learn from the same authority that the earlier spandrels “had cherubs’ heads with wings,” and that later “more ornaments were added to the cherubs’ heads.” This author, in her entertaining book, *Furniture of the Olden Time*, speaks of a “tall-clock” made about 1738, to the order of one Thomas Hancock. The said Thomas Hancock wrote as follows to a friend in London: “. . . the newest fashion with a good black walnut tree case Veneered work, with Dark, lively branches; on the top instead of Balls let there be three



No. XI.—CLOCK IN THE FORM OF A SHIP,
circa 1581
BRITISH MUSEUM

handsome Carv'd figures. Gilt with burnished gold. I'd have the case without the figures to be 10 feet Long, the price is not to exceed 20 Guineas, and as it's for my own use, I beg your particular Care in buying of it at the Cheapest Rate. I'm advised to apply to one Mr. Marmaduke Storr at the foot of London Bridge.” In this connection, it is interesting to note that though gilt balls were so popular, they were not approved of by discriminating purchasers of clocks. With the Chippendale era the cases were provided with columns at the corners: these were either fluted or plain, though the decoration of the case was highly ornate. In the early part of the eighteenth century spandrels were provided with a design which consisted of two cherubs’ heads and a crown; fifty years later the scrolls were quite plain, a shield with armorial bearings being placed in the centre of the spandrel.

In the early part of the nineteenth century both enamelled and painted dials superseded the brass dials which had for so long been in use. Some of these are pleasing enough, and show evidence of artistic thought in their design; but none can compare with the beautiful brass dials which are usually associated with antique clocks. Shortly before the accession of William IV. it was customary to embellish the top of the dial with moving figures, or with a painted moon made to rise and set—childish accessories which were more amusing than useful. One occasionally comes across dials adorned with a ship labouring in a stormy sea, the motion being represented in a manner which is painfully true



No. XII.—BRACKET CLOCK
BY WINDMILLS, LONDON

to nature. Often these clocks were provided with a small musical-box, and played a tune after striking each hour, besides clanging out a merry peal. It may be added that a clock placed in one of the public buildings in Bombay has a fine peal of bells, which chimes a popular air several times a day. Unfortunately some of the bells do not ring true, and the result is most distressing—though it must be confessed that the average Anglo-Indian is not worried thereby.

The earliest form of clock was of brass, and seldom cost less than £2; sometimes as much as £20 (a large sum in those days when the purchasing power of money was far higher than it is now) was charged for a clock for a public building. Known as "lantern-clocks," they only had one hand; the quarters were marked with four divisions, which gave place to five with the introduction of the minute-hand in the latter half of the seventeenth century. Before the addition of the minute-hand the hour hand was a highly artistic and decorative piece of work, but when the minute-hand was added a plainer style came in, and has ever since remained almost unchanged. Each clockmaker had his own pet designs, some of which showed crossed dolphins and others a small escutcheon upon which the owner's arms were carved. These clocks had very short pendulums—which were lengthened in the early part of the seventeenth century. A survival of the past is to be found in the "Friesland clock," which, till comparatively recently, was in use in certain parts of Holland. Placed on a shelf, the pendulum swings through a slit; the sides and back are of glass, and the frame is supported by wooden feet. An existing specimen is described in *Furniture of the Olden Time* as having "the face painted; ornaments of lead gilded over; parrots at either side coloured green; with mermaids on the bracket also painted." It is interesting to know that these clocks were brought in large quantities to America by the Dutch ancestors of New York millionaires, and that many examples



NO. XVI.—BRACKET
CLOCK
FROM MR. WALTER
WITHALL'S COLLECTION

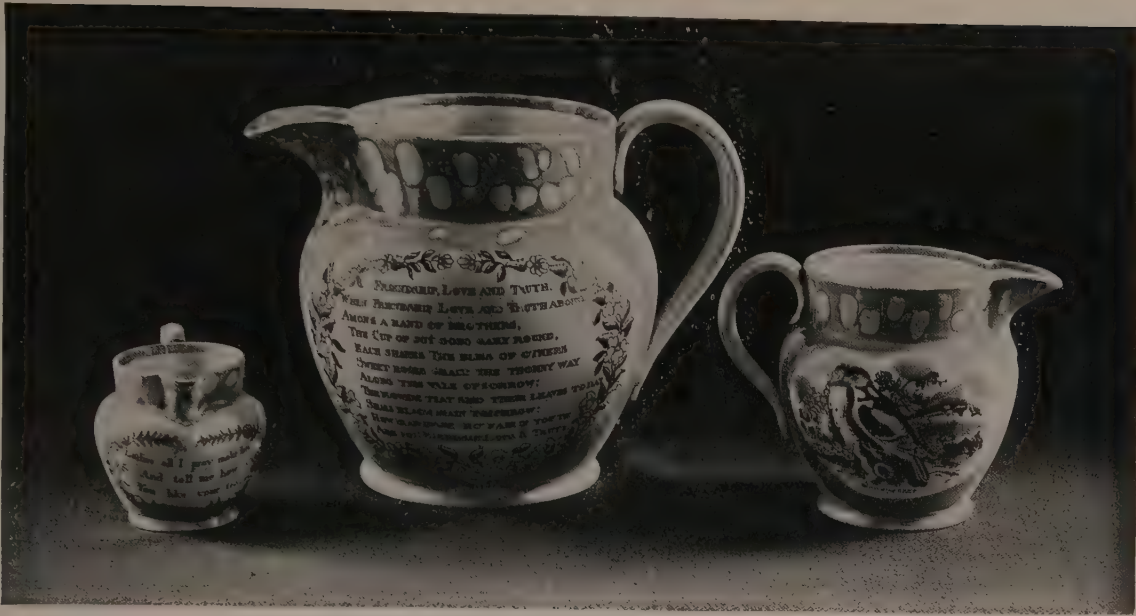
still survive. When wooden cases took the place of brass ones (towards the end of the seventeenth century), they were sometimes marked with the name of the cabinet-maker, the clockmaker who was employed to fit the works and case together adding his name to the dial. In the latter part of the reign of William IV. clock-works were hawked about the country by pedlars, and sold by them to innumerable village watchmakers and jewellers.

It may be pointed out that these old clocks were wonderfully well made, and that as time-keepers they are unexcelled by modern clocks. There is a tall-clock at the Seven Stars Hotel, Manchester, which has been in working order for about three hundred years, and which has stood in the same place at the head of the stairs all this time, whilst at many of the old country hotels there are fine examples. A particularly valuable one is that owned by Mrs. W. B. Squire. It is beautifully carved; the central figure is that of a Crusader about to do battle, and the carving of the sides and the lower panel is in excellent taste and extremely beautiful. The disc is of quaint workmanship and design, and the hands (unlike those which are usually associated with clocks of this description) are highly ornamental. It is, as a matter of course, provided with the usual gilded balls, but in this particular instance they only serve to make the general magnificence of the case more prominent. It will be noticed that the letters "W. B." are cut above the coat of arms, from which one is justified in inferring that it was at one time the property of William Bentinck, the first Duke of Portland, who came over to this country from Holland with the Prince of Orange. Appointed governor of the Isle of Portland, he lived in a house known as Crag House, and evidently caused the name of his abode to be carved on the case—as the inscription "Craig House Portland" and the date "1692" are cut on it. In all probability it was taken from Crag House and presented to a servant, for when a local broker was instructed to remove the contents of an



NO. XIV.—LONG-CASE
CLOCK, MADE FOR THE
FIRST DUKE OF PORTLAND
THE PROPERTY OF
MRS. W. B. SQUIRE

Sunderland Lustre Motto Pottery



NO. II.—THREE SUNDERLAND LUSTRE JUGS

least, in a set. Amongst the many devices is a beehive personifying Industry; Mercy holding the scales of Justice, and the Sword of Equity; while in the background is the orphanage for Masons' children, the motto at the foot running—

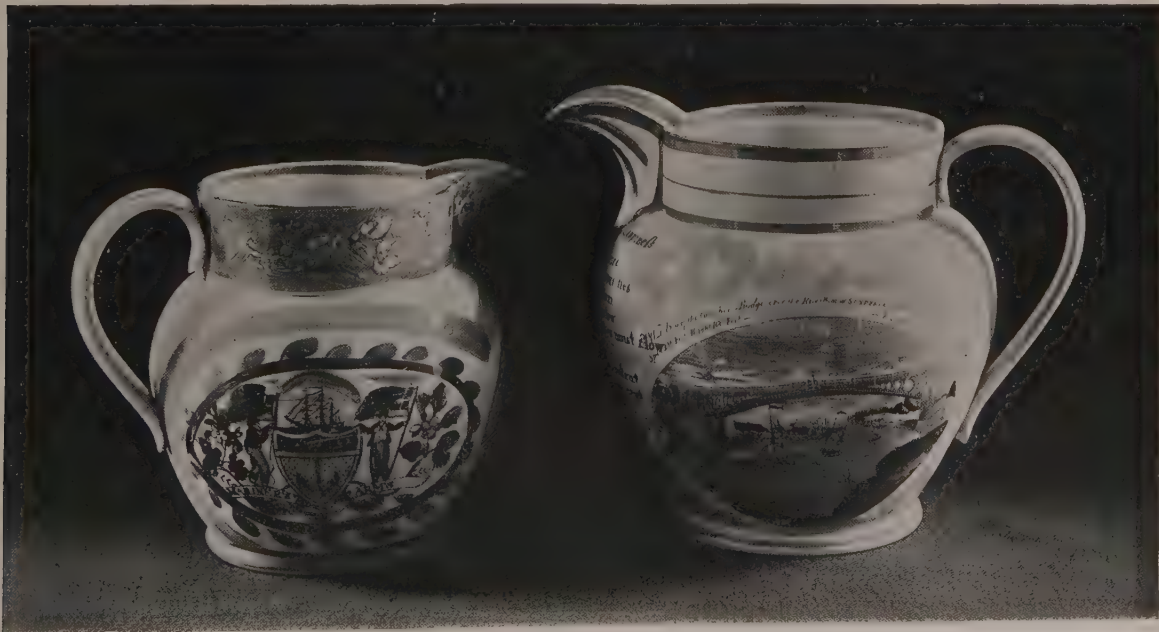
“The world is in pain,
Our secrets to gain;
But still let them wonder and gaze—
They ne’er can divine
The word nor the sign
Of a free and accepted Mason”—

the whole being surmounted by the sun.

The jug in the centre of No ii. bears the same motto as that on the one already described, and has also a highly coloured illustration of a favourite subject, “the frigate Northumberland, 7 guns.” This appears again on the specimen to the right on the next illustration. The smallest jug on No. ii, bears this trite remark—

“Ladies all, I pray make free,
And tell me how you like your tea.”

The remaining jug is adorned with a woodpecker,



NO. III.—TWO SUNDERLAND LUSTRE JUGS

and its particular motto is a tribute to the Hypocrite's wile—

"Too oft is the smile
But the Hypocrite's wile
To mark Destination
or fear;
Give me the soft sigh
Whilst the soul-telling eye
Is dimmed for a time
with a tear."

So far, these specimens all belong to one set, and are made of highly glazed clay; but those we are coming to are of a different and more refined stamp of ware. The larger one of the two in the third illustration is moulded in a soft pipeclay, and is a souvenir of the marriage of Thomas and Ann Baker.

The making of these lusted jugs to commemorate domestic events of this kind seems to have been popular, and very quaint are some of the verses attached. This particular one has the bridge with a description similar to the last. The verses run—

I.
"If solid happiness
we prize,
Within our hearts
this jewel lies;
And they are fools
who roam.
The world has
little to bestow,
From our dear-
selves our joys
must flow;
Our bliss begins at
home."



NO. IV.—SUNDERLAND WARE LUSTRE BASIN
DEDICATED TO SEPTEMBER

Basins were made in sets of twelve to match the jugs, and for the most part the scheme of decoration was



NO. V.—SUNDERLAND WARE LUSTRE BASIN
WITH ILLUSTRATION OF THE "GAUNTLET CLIPPER SHIP"

II.

"We'll relish therefore
with content
Whate'er kind Pro-
vidence has sent,
Nor aim beyond our
power.
And if our store of
wealth be small,
With thankful hearts
improve it all,
Nor waste the pre-
sent hour."

The other jug bears the "Mariners' Arms," which is surmounted by a ship in full sail; while the motto on the reverse side rejoices in these sentiments—

"When this you see,
remember me,
And keep me in your
mind.
Let all the world say
what they will,
Speak of me, as you
find."

much the same. In some sets each basin represented one of the twelve months in the year. The one in No. iv. is dedicated to September, and in the centre a sporting looking gillie, armed with a formidable gun, is seated, surrounded by his dogs and falcons! The ubiquitous bridge, Masonic signs, and the frigate, are also depicted; while on the outside is a heart-rending illustration of a "Handy-man" taking leave of his

Sunderland Lustre Motto Pottery

weeping wife, and two small boys, and in the distance his ship, full sail on, awaits him. The verse below this domestic drama is entitled "The Sailor's Farewell"—

"Sweet, oh sweet is the sensation
When two hearts in union meet,
But the pain of separation
Mingles bitter with the sweet."

There are two other mottoes, one the same as on the "Mariners' Arms" jug, and the other running—

"I envy no one's birth or fame,
Their title, train, or dress;
Nor has my pride e'er stretched its aim
Beyond what I possess.
I ask not, wish not to appear
More beauteous, rich or gay,
Lord, make me wiser every year,
And better every day."

The basin in the fifth illustration shows the "Gauntlet Clipper Ship" in the centre, and it appears again on the outside in conjunction with the bridge and the following motto:—

"Success to the farmer, and prosper his plough,
Rewarding his ardent toil all the year through;
Seedtime and harvest he ever shall get,
He's trusted all to Providence, and so may he yet."

In connection with the reference to farming, there is a cider mug in this collection of motto pottery, which, although of Staffordshire and not Sunderland

ware, deserves special mention if only for its "England for the Englanders" sentiments—

"May the mighty and great
Roll in splendour and state—
I envy them not, I declare it;
I eat my own lamb,
My chicken and ham,
I shear my own sheep and I wear it.
So you jolly boys now,
Here's God-speed the plough,
Long life and content to the farmer."

The Sunderland ware already alluded to was made by Dixon & Co., established about 1810; but the basin in No. vi. is of a different style and came from the pottery works of Moore & Co., which were established in 1789 by Brunton & Co. It bears no motto, but, in addition to the lustre, has some very well executed hunting scenes. It is the only one in the collection emanating from that particular pottery, and is made of a slightly softer clay than the other specimens already described. To the best of my knowledge, the Sunderland motto ware has escaped the attentions of the "faker." Although perhaps it is of no very great intrinsic value, no representative collection of English lustre is complete without specimens. It is comparatively rare, and well worth the notice of the average collector.



NO. VI.—SUNDERLAND WARE LUSTRE BASIN WITH HUNTING SCENES

**A Recently Discovered Portrait of Dr. Jeffries by
J. Russell, R.A. By G. H. Gabb, F.C.S.**

IN these days when aerial voyages are of almost daily occurrence, and promise in the not distant future to become a part of our ordinary means of transit, the interest in the pioneers of aerostation so far from diminishing is increasing, as it is realised what difficulties they had to overcome, relatively undeveloped as were the sciences of chemistry and physics in their time, and upon our knowledge of the laws of which so greatly depend the success and safety of the aeronaut. We are therefore gratified that it is our privilege to produce in colour this month what is probably the most important portrait extant of one of the earliest pioneers. It is that of Dr. John Jeffries, who, in company with M. Blanchard, were the first to cross the English Channel in a balloon, which they accomplished on January 7th, 1785. The portrait is a pastel by John Russell, R.A., "the prince of pastel painters," and is an exceptionally fine and typical example of his best period, and is, moreover, in pure and brilliant condition. With regard to this, a letter from Sir Joseph Banks, President of the Royal Society, to a friend in 1789, asking his acceptance of a portrait of Lady Banks by Russell, is of direct interest. He says, "Being of opinion that the oil pictures of the present time invariably fade quicker than the persons they are intended to represent, I always declined having her painted in that manner. The picture you receive in crayons is by the hand of a master with whom I have lately become acquainted. I have every reason to believe the colours he has made use of will stand." The condition of Jeffries's portrait to-day is a remarkable tribute to the prescience of one of the greatest chemists of that time.

It was exhibited in the Royal Academy of 1786, and described in the catalogue as *Portrait of Dr. Jeffries as Crossing the English Channel*, and was engraved in stipple by Caroline Watson as a frontispiece to the account which Jeffries published of his voyage in 1786, and which was read before the Royal Society. It is mentioned by Dr. Williamson in his monograph on Russell as one of the important missing works of the artist, and has only been recently discovered by, and is now in the possession of, the writer.

Russell's treatment of the portrait is altogether novel and masterly. He has depicted Jeffries in the car of his balloon in mid-air. The "background" is the blue sky, only relieved by an ambient striated cloud, which so admirably renders the effect of atmosphere and distance. Consequent upon the necessity of the open-air lighting of the face, Russell could not avail himself of those deep shadows which are so useful to the portrait painter for giving relief and force to their studies; but nevertheless he has

succeeded in infusing striking virility and expression into the features, which, combined with the happiness of the colour scheme and daring composition, serve to strengthen and sustain Russell's claim to be ranked among the best of the English school of portrait painters at its most brilliant epoch. Jeffries is represented in the portrait as wearing the cork jacket, which he thoughtfully provided himself with, in anticipation of the balloon falling into the sea. The weather was very cold on the voyage, which explains the leopard's skin cap, and the fur-lined glove that gives the slight clumsiness to the hand with which Jeffries is



DR. JOHN JEFFRIES. FROM AN ENGRAVING BY CAROLINE WATSON

Portrait of Dr. Jeffries

pointing to the index of the barometer, as he tells us was a new one made for the purpose, and graduated down to 18 inches, in order to record the height of his ascent, as is accurately shown by Russell in the picture. It is interesting to note that Jeffries and Russell were neighbours, Russell living in Mortimer Street, while Jeffries's house was in Margaret Street, W.; and possibly they were friends, which gave Russell every facility for "sittings." In those days nearly every street in that immediate neighbourhood boasted one or more R.A.'s as residents—an art influence which survives to some extent even to the present day, although it is now apparently rapidly flickering out. Perhaps Whistler, however, was the last of the "masters." He had his studio in Fitzroy Street to within a few years ago.

We reproduce the stipple engraving by Caroline Watson referred to from a signed proof before letters in the collection of the writer. In the finished plate beneath the portrait is engraved "John Jeffries, M.D.," and the following inscription, which is a quotation from Jeffries's published account of the voyage and the portrait, is intended to describe the scene at that moment—a kind of eighteenth-century instantaneous portrait in pastel: "We appeared at this time to be about three-quarters of the distance towards the French shore; and as we had fallen so low as to be beneath the plane of the French Cliffs, we were preparing to get up into our Slings, when I found the Mercury in the Barometer again falling, and looking around soon observ'd that we were rising, and that the pleasing View of France was enlarging and opening to us every moment as we ascended to overlook the High grounds."—*Dr. Jeffries's Narrative—Second Voyage*. Published April 3rd, 1786, by James Robson, Bond Street.

Jeffries, although famous as being the first aeronaut to cross the Channel, his title to a niche in the Temple of Science is perhaps yet more secure to immortality as being indisputably the first to make an ascent solely for scientific purposes, and the first to attempt meteorological observations from a balloon. The credit for this was for some years given to Robertson, but as some doubts subsequently arose as to the genuineness of his records, Laplace induced the Academie des Sciences to make investigations, which were carried out by Gay-Lussac, and as a result Robertson was shown to be an impostor.

Jeffries made his first ascent with Blanchard from London on November 30th, 1784, on which occasion he included in his scientific equipment a barometer, an electrometer, a compass, a telescope, and some small

bottles filled with water, given to him by Cavendish, the discoverer of hydrogen, to collect samples of air at different altitudes. He descended at Dartford, in Kent, after covering a distance of 21 miles in 1¼ hours.

The whole expense of Jeffries's epoch-making Channel voyage, amounting to over £700, was borne by himself—a large amount to spend on scientific research in the eighteenth century. They started from the cliffs near Dover Castle on the morning of January 7th, 1785, which was fine and clear after a very frosty night. The balloon rose at one o'clock, and at the very outset they had to throw out a lot of ballast owing to the feeble lifting power of the balloon. By two o'clock, when about halfway across, they began to descend rapidly, which compelled them to rid themselves of part of their equipment as ballast. By a quarter to three, the balloon continuing to descend, they began to strip themselves of their clothes, and took other extreme measures which I hesitate to record in these pages, but which can be found vividly described in Jeffries's own narrative of the voyage. When about four miles from the French coast, they had the satisfaction to observe they were rising, and at three o'clock they passed over the high ground midway between Cape Blanc and Calais, finally safely descending in the forest of Guinnes, about eight miles from Calais, where a column was erected in commemoration.

They were received by the King and other distinguished people, including Benjamin Franklin, and were introduced to all the learned and scientific societies in Paris. Jeffries did not return to Dover till February 27th, arriving in London on March 5th, which he thus records in his diary: "At quarter past four o'clock arrived, thank God, at Margaret Street, Cavendish Square."

Dr. Jeffries, although an American by birth, born at Boston in 1744, was of English ancestry, as his great-grandfather immigrated from England in 1677, and married the daughter of Governor Usher, and Jeffries's father was treasurer to the town of Boston. He came to England in 1768, and in 1769 took his medical degree, and then returned to Boston, coming again to England in 1779, when he worked with the famous surgeon Dr. Hunter, returning again to Boston in 1789.

As evidence of his great industry, for over forty years he kept three diaries—a personal, a medical, and also a surgical one, in addition to a meteorological journal, in which he entered his observations three times a day. These, I believe, are still in existence. He died at Boston in 1819.

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

UNIDENTIFIED OIL PAINTING (No. 1).

DEAR SIR,—I enclose herewith a photo. of an oil painting, and would be obliged if you would insert same for identification in your Magazine. The date of the painting is 1650.

Yours faithfully, ARTHUR W. FENTON.

UNSIGNED PASTEL.

SIR,—The enclosed photograph (see page 42) is that of a very fine pastel drawing, unsigned. It was presented to Mr. Samuel Dickin (the personal attendant of the Duke of Cambridge during the Crimean War) by a German duchess, when he received a decoration when in attendance on the duke in Germany. I should like to know who the lady is, and the value of the picture.

Yours truly,
ALBERT
COOPER.

PRINT OF "TOBIAS AND THE ANGEL."

SIR,—I think the following may be of interest to some of your readers. Being in Paris, I found in a small shop an engraving of "Tobias and

the Angel," by Goudt, after Elsheimer's picture (now in the National Gallery). Julius Seghers etched this subject, adapting it on reverse from the engraving above referred to. The plate passed into Rembrandt's hands, who altered it by scraping out Tobias and the Angel and replacing them by the Virgin and Child riding on an ass, with Joseph walking beside them, and altering some details of the landscape. This etching I also have.

Yours truly, LIONEL B. MOZLEY.

UNIDENTIFIED PORTRAITS.

DEAR SIR,—With reference to Mr. Harold Compton's queries as to No. 3 of the unidentified portraits in the November CONNOISSEUR, it is, I believe, a portrait of Lord Chancellor Clarendon or his son Hyde,

Earl of Rochester—I believe the latter. However, a duplicate can be seen at the Holbourne Museum, Bath. Rochester was the brother-in-law of King James II.

Yours truly,
ALFRED
J. EYLES.



UNIDENTIFIED PAINTING (NO. 1)

UNIDENTIFIED MARBLE BUST.

DEAR SIR,—I should be greatly obliged if you would kindly insert the enclosed photograph of a marble bust (see page 43) in your next



PAINTING OF ST. FRANCIS

issue, with a view to ascertaining whose likeness it is and the sculptor's name. It is thought that it has been made for some person of the Georges' Court, and executed by some Italian artist; such as Bertholdi or Canova.

Thanking you in anticipation of your kindness,

I am, yours faithfully, A. F. WENGER.

URN FOUND AT CHAPEL CARNBREA, CORNWALL.

DEAR SIR,—I shall be glad if any of your readers can suggest any explanation for the decoration round the top of the urn illustrated on page 43. There are nineteen right angles, thirteen of which contain two smaller angles enclosed, three others with lines from right to left, and three with lines from left to right. The

number nineteen seems to have some peculiar significance in Cornwall, viz.: the circles of nineteen stones which occur in so many places, as at Clum Castle and Boscawen. A paper respecting the find was read at the Anthropological Institute, and the urn is generally considered to date about 200 B.C.

Yours,
HENRY KING.

UNIDENTIFIED
PAINTING (No. 2).

SIR,—Please find enclosed photograph of an oil painting, size 25 in. by 30 in., with copy of wording at bottom of same. Could you give me an approximate value of the same,
And oblige,
Yours faithfully,
J. SKARDON.

*Printing on Bottom
of Picture.*

El Exmo Sor D
Federico Gravina
Capitan Gen' de
la R^e Armada.
Gentle Hombre de
Gamara de S.M.
exercicii Cavellero
Cran Cruy de la
R^e v Distinguida orn de Carlos 3^o v de la de Santiago
Admiral de la En Comienda dc. Balaga V Algarga
en la de Calatrava Ex Embaxader S. M. C. ecrea de
la Corte de paris v Comand^o Gen de la Esquadra
Espanola que Combinada con la Francosa libro Batella
en 21 de Octubir d 1805 en las Equas de Cabo
Tralagaer Contra la Armada de S M B Mandada
el vice Almiranic Lord Nelson.

painter Alarc pinxe, al Xalayai.

PAINTING OR ENGRAVING OF ÆNEAS AND ANCHISES.

DEAR SIR,—Can you tell me if any painting or engraving exists representing Æneas carrying his father, Anchises, away from the destruction of Troy.

Yours truly, ENQUIRER.

PORTRAIT OF MRS. PHOEBE LOCKE.

SIR,—I shall be much obliged if any of your readers can inform me of the location of any portrait of the late

Mrs. Phoebe Locke, the wife of the late Mr. Joseph Locke, M.P. for Honiton.—Yours faithfully, CIVIS.

THE PITT CLUB.

DEAR SIR,—I should be very much obliged if you would tell me what you can about the "Pitt Club." I gather that it was a political club. I want to know all I can about its formation, qualification of members and number of members. Also if it had a club house anywhere, and if there is any record of the members' names. Also, in connection with the club, can you tell me anything about the Rt. Honble. —Rose, who was, I believe, a member of this club, and a M.P. for Hants or Southampton.

I have a badge of the "Pitt Club" which belonged to an ancestor of mine. The badge is an oval brass with a brass laurel wreath

on top, and in the centre a cameo of Pitt with the inscription, NON . SIBI. SED PATRIÆ . VIXIT. And on the reverse side in the centre, "Pitt Club," with the name of the member; and outside, "In memory of the Rt. Honble. William Pitt, died 25th Jan., 1806. Aged 47." The badge was made by Green, Ward and Green, Ludgate Hill.

Yours faithfully, C. G. M. HOMER, Capt.

HOW TO BLACKEN DOWN LEAD ARTICLES.

DEAR SIR,—I shall be obliged if you will inform me what acid I can use to blacken down lead articles.

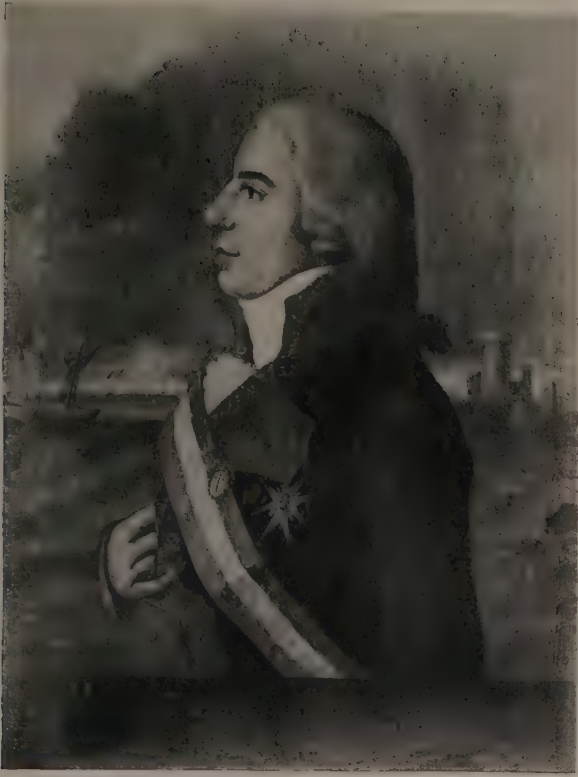
Yours faithfully, ENQUIRER.

PAINTING OF ST. FRANCIS.

DEAR SIR,—I have pleasure in sending you herewith particulars of the picture of St. Francis. The picture is the property of my wife, Madame E. Ahumoda. I would like to have some idea as to



UNSIGNED PASTEL



UNIDENTIFIED PAINTING (Nº. 2)



UNIDENTIFIED MARBLE BUST

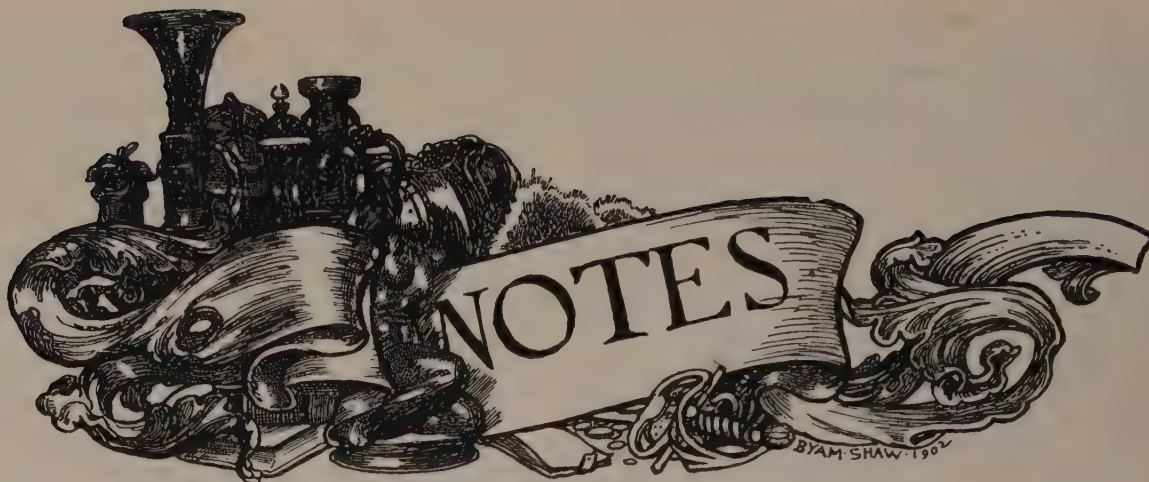
the name of the painter. I am convinced, from the beautiful work, that it is of the old school, and the work of a master, and I would draw your attention to the face and lips especially and general expression, while the conception is undoubtedly born of genius. It was inspected by Sir Chas. Holroyd some months ago, before it was restored, who said it was of the

Italian school, but the author's name he could not officially state in its then state of almost obliteration for want of restoration. Should any of your readers have any idea of the name of the artist, I should like to know.

Thanking you, I have the honour to be,
Yours very faithfully, A. AHUMODA.



URN FOUND AT CHAPEL CARNBREA



To me it has ever appeared a remarkable thing that whenever you hear of a fresh place or object you were previously unacquainted with, within a very short time you are almost certain to hear more of the matter or find the information you have gained prove of advantage. Such was my experience a few years ago. When attending a meeting of

Picture-Board Dummies

the Society of Antiquaries of Newcastle-upon-Tyne, I heard a paper read by the late Chancellor Ferguson, upon "A very charming Picture-Board Dummy, representing a partridge-plump little Dutch girl holding a parrot in her left hand," the dummy in question being exhibited at the meeting. It was then in the museum of Major Browne, Callaly Castle, Northumberland. I was much interested in the matter, and looked up the subject further, finding that genuine examples were rarely to be met with, though "fakes" were fairly plentiful. Shortly afterwards I was cycling near Watford, Herts., when my eye was caught by a figure standing upon a shelf in front of the shop of a second-hand dealer. I at once dismounted and inspected the dummy, which, I was informed, had recently been purchased at a sale at Heath Farm, near Watford, the seat of Lord Esher. Only a few shillings were asked for it, so I secured the young lady and ran the chance of her being genuine or "fake," the chance that has to be run by many a man in real life.

I had it examined by an expert,

who pronounced it genuine. I sent a coloured drawing of it to Chancellor Ferguson, who kindly wrote to me, saying, "Your young lady is a Japanese, and not a Chinese. She is rather more English than Japanese in her face. The long green garment is her 'kimono,' which is frequently all the women wear. The blue belt is the 'abi,' and the red one her 'himo.' She

has 'tabi' on her feet, and 'kanzashi' in her hair. I have a prophet from Japan who has told me these things." My figure stands 43 in. high. I consider it a decided find.

The history of the Picture-Board Dummy in this country is interesting. They were introduced by the Dutch more than two centuries ago. They were generally painted in oils upon canvas, afterwards stuck upon boards about half an inch thick, which were cut in contour as nearly as possible to the subject represented. Occasionally they were painted on boards; some were life-size, some larger, some smaller.

A projecting foot was fixed on; it was well weighted so as to keep the figure in a standing position. They were "whimsical figures" to stand in libraries, halls, or stairhead. When the young lady here illustrated first took up her abode in my library, I often got rather a start on turning round to see her so patiently gazing at me.

Subsequently the Dummy descended in the social scale. Large characters were made to adorn pleasure and tea gardens, such as Chelsea Red House, Vauxhall and



PICTURE-BOARD DUMMY



PORTRAIT OF DR. JOHN JEFFRIES
 FROM THE PASTEL BY JOHN RUSSELL, R.A.
 The property of G. H. Gabb, Esq., F.C.S.

Notes

Montpelier Gardens. The tobacconists had them in my young days at their shop doors, in the form of Scotchmen taking snuff, and their last service in life seems to have been very appropriate, viz.: to "mense the door cheek" of the undertaker in the form of "mutes," exact counterparts of the live mute who used to stand at the door of every *respectable* house

whereunto they add 3 or 4 lbs. of tin gloss; but as too much of this stuff doth make the stuff briclike, so the more brass be the better is the pewter, and more profitable unto him that doth buy and purchase the same."

In France, at the period to which the specimens illustrated belong, 100 parts of tin were mixed either



FOUR PIECES OF OLD FRENCH PEWTER

EIGHTEENTH CENTURY

for an hour or two before the funeral cortège left, clad in the blackest of black, and wearing the mute of "mute" expressions.—MABERLY PHILLIPS, F.S.A.

THE fine group of four pieces of French pewter shows the varying styles of decoration in use in the eighteenth century. It is not difficult

French Pewter

to ascertain the ingredients at any

period, for as early as the middle of

the fourteenth century the proportion of lead was legalised. In 1348 fine pewter is described as tin mixed with copper or brass, as much as of its own nature it will take—about 1 part to 4. In the sixteenth century, when English pewter was very fine, "I have been informed that it consisteth of a composition which hath 30 lbs. of kettle brass to 1,000 lbs. of tin,

with 5 parts of copper, or with 3 of copper and 1 of bismuth, or with 15 parts of lead.

It must be remembered that when a purchaser was buying a vessel for domestic purposes, it was extremely important that there should not be an excess of lead, as this, when acted upon by wine, vinegar, or other fluid in the jug or flagon, might give rise to poisonous chemical compounds.

French pewterers used a rough test—touching the metal with a hot iron, and judging the quality by the whiteness of the scar on good pewter, or in the brownish shade on the inferior qualities. Such considerations in no way affect the artistic value of a specimen.

The extent of the use of pewter even in earlier times may be gauged by the list of pewter-ware bequeathed by a simple Paris tradesman in the

The Connoisseur

sixteenth century—6 plates, 4 shallow porringers, 3 large dishes, 3 sauce boats, a mustard and salt, a couple of basins, a water-pitcher, and a pint pot.

The fluted coffee-pots illustrated are characteristic of the ornamental pewter of the day. Little of any other type was made in France in the eighteenth century. The fourth coffee-pot, which stands 12 inches in height, was covered with designs of Chinese character, figures, foliage, and a pagoda being easily distinguishable.

THIS jug was one of the first specimens of china manufactured

by Robert Chamberlain at Worcester about 1783. Previously he had been de-

corating china made at the Caughley Works, near Broseley, Salop.

This jug was given to Richard Daniels, senior, his intimate friend, also a china manufacturer at that time at Stoke-on-Trent, Staffordshire, and was purchased by the present possessor in 1865 from Richard Daniels, junior, then in his eighty-fourth year, son of the original owner, who also was a manufacturer of china and a well-known gentleman in the ceramic art world, and a clever musician as 'cello player.

THE Highland pistols illustrated, from all record of them, were made at the village of Doune, Perthshire, which at one time was celebrated for their manufacture, one

Campbell being a celebrated maker; but it is just doubtful if he worked at the same period as these were made, as the writer and late owner of these pistols has in his possession a document signed by Alexander Campbell, gunsmith, in 1735. This, on the other hand, might be a descendant.

The upper pistol, made entirely of brass, except the lock, has the date 1631 engraved across the position

of the powder chamber of the barrel, and is profusely decorated with Tudor roses and acanthus embossed on it. A curious feature is that in almost every corner of the decoration is what almost exactly represents a broad arrow.

The lower pistol, entirely of iron, except for silver bands across the barrel, has the date 1647 on a small disc, which is a part of the lock.

These pistols were sold to a private collector in September, 1910, by Messrs. A. Fraser & Co., cabinet-makers and auctioneers, Inverness, the sums realized being £93 10s. and £70 for the brass and iron pistols respectively, which is probably the record price for weapons of this description.

Man-traps and Spring-guns

THESE two enemies of the poacher and housebreaker have for years past been so closely associated that

it would be difficult to part them. They were cruel, inhuman weapons, and have long since been made illegal, though doubtless many of my readers will remember in their young days seeing on tree or wall "Beware of Man-traps and Spring-guns."

These instruments are now only to be found in museums or the room of the collector.

Man-traps were made in various forms, that here illustrated being a typical one. It is just 4 ft. long, and has a very powerful spring at each end, which is held down in the same way as a "gin" rat-trap. The plate or platform is 12 in. by 10 in. They were, when set, covered with leaves, and placed in a likely path for a poacher. When the plate was trodden on, the springs were released, which thrust up the edges of the jaws with great force. These edges were sharply toothed, as well as having four long spikes on one side and three on the other, which would

enter the leg of the unfortunate victim to a depth of two inches. There was another kind called the "humane man-trap." It had no spikes nor teeth, but very powerful springs, which would break a man's leg;



WORCESTER JUG

BY CHAMBERLAIN



HIGHLAND PISTOLS



A MAN-TRAP

so it is difficult to see where the humanity came in. In *Old West Surrey* an amusing account is given of a recent find of a man-trap in the grounds of a widow lady who had four spinster daughters. The lady ordered its removal at once, but the daughters strongly protested.

Spring-guns also assumed various forms; but my illustration may be taken as a good example of the larger type. It is 1 ft. 9 in. in length, and 7 in. deep, the barrel being $\frac{3}{4}$ in. bore. The strong spring flint-lock is set in a wooden socket, the iron barrel being also set in wood, and clamped with two iron bands. The trigger is 10 in. long, and has an eye at the end, into which three or more rings can be placed. From these wires were led off through the leaves or grass in the most likely place to catch the foot of a poacher or burglar. The gun is held by an iron pivot, which is thrust into the turf or ground, and can be regulated to any angle, and would doubtless be set to cover some path or gap in a hedge. It would be charged with powder in the ordinary way of loading a flint-lock gun, and would carry a ball of considerable size. My example came out of Norfolk, and had with it the following copied from the original board:—

NOTICE

Spring Guns and Men Traps

are set

on these Premises for the Protection of the Dwelling House and Property—and only, from sun-set to sun-rise.

In 1828 it was made illegal to set man-traps and spring-guns on any other conditions than the above; prior to that time they could be set at any time or place. There were spring-guns of a smaller type that were fixed to trees, and were discharged in the same manner; but they were only intended to make a loud report that would attract the attention of the game-keepers, and carried no ball or shot. I have for long tried to find an original notice board, but so far have been unsuccessful.

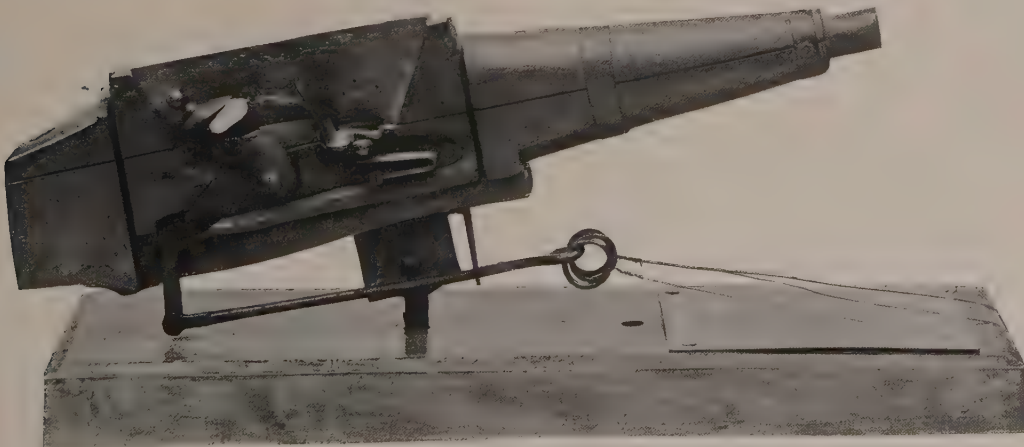
It would appear from the following information that at some time other firearms were held under legal conditions:—

(From "*Johnson's Dictionary*.")

"None shall shoot at or keep in his house any gun, hand gun, etc., who hath not lands to the value of £100 a year, on pain of £10. Nor shall any person shoot on such guns, under the length of one yard, or three-quarters of a yard, under the like penalty, if any do so, one that hath £100 per ann. land, may seize the guns unlawfully kept and used; but then he must break them within 20 days, or shall forfeit 40s. In forests, parks or chases, those who have power from the King to take away guns may retain the same."

MABERLY PHILLIPS, F.S.A.

THE Greek figure of about the fourth century B.C. is that of a girl wrapped in himation. She stands on a plinth with one foot drawn back, **Greek Figure** and one hand on her hip, holding **4th Century B.C.** folds of drapery. She wears shoes and a long chiton, besides the himation which is wrapped round her body and arms, and covers her



SPRING-GUN

head. In her hand she holds a fan. On the drapery are traces of colouring, pale pink and blue. The figure is 10 inches in height. At the period when most of the Tanagra statuettes were produced, the popularity of the god Eros was not altogether established, but ordinary boy types were found seated, standing, or flying. The feminine counterpart to Eros was supplied by the transformation of Victory into a woman, and of Psychè, though the latter is sometimes considered post-Hellenistic in origin.

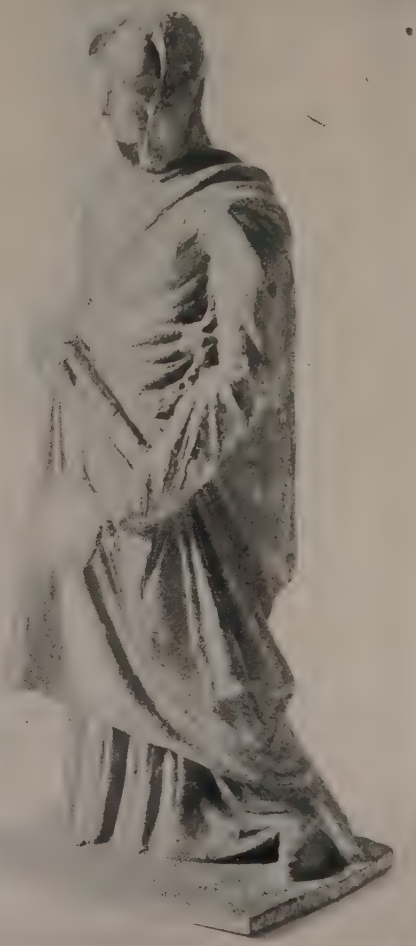
In women's tombs were generally placed statuettes of Aphrodite, Eros, Demeter, Nikè and ordinary female types; in the tombs of men, both male and female statuettes in equal portions; and in those of children, the statuette of Eros, figures of children, toys, knuckle bones and birds.

THE works of the immediate successors of Sir Thomas

Our Plates Lawrence are now gradually coming into vogue. Among the more distinguished of these is Alfred Edward Chalon, who, though he left behind him few oil paintings, was one of the most dainty and sparkling water-colour portraitists of his time. His

characteristic work of *The Spanish Boy* is reproduced on the cover from a fine impression in colours of the mezzotint by Charles Turner. The *Landscape*, by John Constable, is an unusually interesting specimen, showing, as it does, two distinct phases of his style. Constable was accustomed to work on the pictures he had by him in his studio, and this example shows evidence of such retouching in the foreground, a portion of which is more boldly and loosely handled than the rest of the work. The picture, which probably represents a scene on the Stour, has never before been reproduced. *Les Prunes* is taken from an impression of that rare colour-print by Vidal, after Davesne, a charming example of French eighteenth-century art. The *Portrait of a Boy*, by Rembrandt,

one of the gems in Earl Spencer's collection at Althorp, shows the great Dutch master using a less restrained palette than usual, and is one of the least austere of his works.



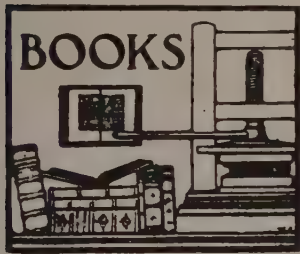
GREEK TERRA-COTTA FIGURE FROM TANAGRA
10 INCHES

Books Received

- Iolanthe and Other Operas*, by W.S. Gilbert, illustrated by W. Russell Flint, 15s. net; *We and the World*, by Juliana Horatio Ewing, illustrated by M. V. Wheelhouse, 2s. 6d. net; *French Portrait Engraving of the Seventeenth and Eighteenth Centuries*, by T. H. Thomas, 15s. net; *Sylvia's Lovers*, by Mrs. Gaskell, illustrated by M. V. Wheelhouse, 3s. 6d. net. (G. Bell & Sons.)
- Reminiscences of Rosa Bonheur*, by Theodore Stanton, 12s. 6d. net. (Melrose.)
- Mentone*, by Dr. George Muller, 12s.; *The Commonsense Collector*, by F. Frankfort Moore, 10s. 6d. net. (Hodder and Stoughton.)
- The French Revolution*, in two volumes, by Thomas Carlyle, illustrated by Edward J. Sullivan, 21s. net. (Chapman and Hall.)
- Rhymes of Ye Olde Sign Boards*, by F. G. Lewin, lettered by J. H. Savory; *An A B C Book for Good Boys and Girls*, by F. G. Lewin. (Savory and Eliot Stock.)
- Rubaiyat of Omar Khayyam*, illustrated by Frank Brangwyn, A.B.A., 5s. net; *The Arts and Crafts of our Teutonic Forefathers*, by G. Baldwin Brown, 5s. net. (F. N. Foulis.)
- The Sleeping Beauty and other Fairy Tales*, illustrated by Edward Dulac, 15s. net. (Heinemann.)
- Francis de Goya*, by Valerian von Loga, M16; *Die Griechische Plastik*, in two parts, by Professor Emanuel Lowy, M3. (Klinkhardt & Biermann.)
- Great Britain Line-engraved Stamps*, by F. J. Melville, 6d. net; *Jamaica*, by F. J. Melville, 6d. net. (Melville Stamp Books.)
- Frank Brangwyn and his Work*, by Walter Shaw-Sparrow, 10s. 6d. net; *English Secular Embroidery*, by M. Jourdain, 10s. 6d. net. (Kegan Paul, Trench, Trübner & Co.)
- Piranesi*, by Arthur Samuel, 12s. 6d. net. (B. T. Batsford.)
- Three Tales of Hans Andersen*, illustrated by Linley Sambourne, 3s. 6d. net. (Macmillan.)
- Child of the Air*, by Mrs. M. H. Spielmann, pictured by C. Wilhelm, 5s. net; *Hogarth*, by Edward Garnett, 2s. net; *William Blake*, by G. K. Chesterton, 2s. net; *Medieval Sicily*, by Cecilia Waern, 12s. 6d. net. (Duckworth & Co.)
- Rodolphe Christen, the Story of an Artist's Life*, by his wife, 21s. net. (Longmans, Green & Co.)
- The Book of Decorative Furniture*, Vol. I., by Edwin Foley, 25s. net. (T. C. & E. C. Jack.)
- Reinaert de Vos*, designs by B. W. Wierink, introduction by Prof. Dr. J. W. Muller. (Van L. J. Veen, Amsterdam.)
- Les Peintres Populaire*, by Ch. Moreau-Vauthier, F7. (Hachette and Co.)
- A Book of Porcelain Fine Examples in Victoria and Albert Museum*, painted by William Gibb, with text by Bernard Rackham, 12s. 6d. net. (A. & C. Black.)



WERE high prices accepted as sole evidence of importance, so far as books are concerned, it might almost be taken for granted that every month of October would prove to be of shallow interest. The initial sale of each new season invariably takes place during the first fortnight or that month, and as it is immediately followed by other sales,



the theory is that the season has commenced, though not many books of real commercial value are met with until Sotheby's begin operations at a later period. Fortunately, however, the value of a book does not wholly depend upon its price in the market, and opportunity is afforded by the general slackness, which was this year as pronounced as ever, of pointing to many excellent works which fashion has been pleased to pass by. Before doing that, however, it is necessary to mention in detail several exceptionally interesting books which Messrs. Puttick & Simpson disposed of on October 6th and following day, when the first sale of the season was held. One of these was a presentation copy of the first edition of *The Raven and other Poems*, published at New York in 1845, containing in Poe's handwriting the following inscription: "To Miss Elizabeth Barrett Barrett, with the Respects of Edgar A. Poe." This relic, for such it really is, realised the substantial sum of £91, not by any means an excessive amount, for Miss Barrett—afterwards Mrs. Browning—was strongly influenced by the haunting spirit of the poem which supplies the title of this historic volume of verse. In a letter written some time after its publication, she remarks: "This vivid writing! this power which is felt! 'The Raven' has produced a sensation—a 'fit horror' here in England. Some of my friends are taken by the fear of it, and some by the music. I hear of persons haunted by the 'Nevermore,' and one acquaintance of mine, who has the misfortune of possessing a 'bust of Pallas,' never can bear to look at it in the twilight."

Of less interest, though the amount realised was almost as much, was the first or Salisbury edition of *The Vicar of Wakefield*, 1766, usually and properly found in 2 vols.,

post 8vo. In this instance the two volumes had been bound together in half calf, though, strangely enough, the volume could not have been much cut down, as it measured 6½ in. by 4 in. It realised £75, quite sufficient, one would think, having regard to all the circumstances, though last season a copy in two volumes, as issued, or precisely the same height, though slightly damp-stained, sold for £105 (contemp. cf.). This was the second most important book in the sale, but there are others which need to be mentioned before the rank and file are approached. These comprise 22 vols., not wholly consecutive, of the *Assurance Magazine and Journal of the Institute of Actuaries*, £16 10s. (hf. cf.); *Les Œuvres de Molière*, containing 33 plates after Moreau, 6 vols., 1773, 8vo, £26 (cf. g.e.); *An Impartial History of the War in America*, with folding map and 13 portraits, 1780, 8vo, £21 (cf.); and two works of Travel, viz., Vancouver's *Voyage to the North Pacific*, 3 vols., 1798, 4to, with folio atlas, £16 (hf. russ.); and Linschoten's *Discours of Voyages into ye Easte and West Indies*, printed by John Wolfe in 1598, folio, £20 (cf.). All these are important works, frequently met with in the vast emporium of the London sale-rooms, it is true, but none the less desirable, the demand there is for them being very great. Among the many other books of less interest which were sold on this occasion the following are particularly noticeable:—Ariosto's *Orlando Furioso*, with 46 plates after Eisen, printed by Baskerville, in 4 vols., 8vo, 1773, £3 7s. 6d. (cf. g.e.); *Les Œuvres de Racine*, with 12 plates after Gravelot, 7 vols., 8vo, 1768, £7 (cf., with ducal arms); *Les Poésies de Malherbe*, 1757, 8vo, £5 10s. (large paper, old French mor.); Dante's *La Divina Commedia*, printed at Venice in 1555, 12mo, £2 5s. (old mor. g.e.); Turpin's *Histoire Civile et Naturelle du Royaume de Siam*, 2 vols., 8vo, 1771, £4 17s. 6d. (old mor.); and a somewhat curious book known as *Household Furniture in Genteel Taste*, the original 3 parts in one vol., n.d. (1762), 8vo, £6 6s. (old cf.). This same copy sold last July for £8 8s., or more probably was bought in at that amount. Among the books of purely English and limited interest, Captain Morris's *Festival of Anacreon*, the sixth edition of the first part, 1789, 8vo, realised £1 6s. (uncut); *Shakespeare's Plays*, as edited by Manley Wood, 14 vols., 12mo, 1806, £1 12s. (cf.); *Fielding's Works*, 10 vols., 1806, £3 10s. (cf.); Dodsley's *Select Collection of Old Plays*, 12 vols., 8vo, 1825-27, £2 6s. (mor.); Butler's *Hudibras*, 2 vols.,

8vo, 1819, with coloured etchings by Clark, £1 13s. (cf.); Tuer's *Bartolozzi and his Works*, 2 vols. (1881), 4to, £1 10s. (vellum); the first 14 vols. of *Country Life*, 1897-1903, folio, £5 5s. (cl.); Brookshaw's *Pomona Britannica*, 1812, 4to, £6 (mor. g.e.); Jane Austen's *Sense and Sensibility*, 1st ed., 3 vols., 1811, 8vo, £3 15s. (hf. cf., no half-titles); and Boydell's edition of *Shakespeare's Works*, 9 vols., folio, 1802, which, being a fine copy, realised the rather large sum of £10 10s. (mor. ex.). On the whole, especially for the time of the year, the first sale of the season was a good one, the 670 lots in the catalogue producing a grand total of £1,044 18s. 6d.

At Messrs. Hodgson's on October 11th and following days another copy of Brookshaw's *Pomona Britannica*, 1812, 4to, which, by the way, contains 93 coloured plates, realised £5 5s. (mor.), and volumes 1 to 4 of Daniell's *Voyage Round Great Britain*, 1814-20, impl. 4to, as much as £17 (old russ., broken). This work is complete in 8 vols., 1814-25, worth, as a rule, some £37 or £38, having of late years very greatly increased in value, and as the first four volumes do not contain the best plates, the amount paid for them on this occasion may be considered rather high. The work is known as one of those "breaking up" books which are slowly but surely leaving the sale-rooms. The booksellers buy them to dissect, so to speak; they extract the plates and dispose of them separately, the aggregate amount realised being in that case, and in the end, much greater than if the work had been sold as it stood. It can easily be understood that in course of time these "breaking up" books, of which there are many, are apt to become very scarce indeed, and to realise larger and still larger sums as more and more copies are taken off the market. This sale of Messrs. Hodgson's was of a miscellaneous character, works of many kinds and classes being represented, e.g., the *Proceedings of the Society for Psychical Research*, 22 vols., 8vo, 1883-1908, £5 12s. 6d. (cl.); *Minutes of Proceedings of the Civil Engineers' Institution*, vols. 1 to 149, with extra lectures in 3 vols., index vols. 1 to 20, name index vols. 1 to 58, subject index vols. 1 to 154, library catalogues 2 vols., charters and miscellanea, together 161 vols., 8vo, 1848-1902, £26 10s. (cl. and hf. russ.); *The Huguenot Society of London Publications*, vols. 1 to 17, and two other volumes, in all 26 parts, 1887-1909, £4 17s. 6d. (sewed); *The Statistical Society's Journal*, with indexes to 1862, and the Jubilee volume for 1885, in 52 vols. (hf. cf.), and 4 parts (sewed), 1839-88, 8vo, £22 10s.; Monkhouse's *History of Chinese Porcelain*, 1901, 8vo, £6 15s. (cl.); a presentation copy on large paper of Sir W. Stirling-Maxwell's *Annals of the Artists of Spain*, 3 vols., impl. 8vo, 1848, £7 (cl.); and Viollet-le-Duc's *Dictionnaire du Mobilier Français*, 6 vols., 1858-75, 8vo, £5 5s. (mor.).

On October 20th a remarkably fine copy in the original binding of *Paradise Lost*, 1667, 4to, realised the large sum of £130, though this is not a record price, since Bishop Gott's example sold for £155 in March, 1908, and the Arnold copy for \$830 at New York in 1901. Still, £130 is a very substantial sum, which never would have been reached had not the copy in question been

an exceptionally good one. It measured 7½ in. by 5½ in., the ruled border or the title-page being intact, and belonged to the first issue according to Lowndes, or the second according to Professor Masson. Lowndes quotes the title in full; but it is worthy of note that the wording is subject to variation, for a copy of *Paradise Lost*, dated 1677, is in a private library at Boston, U.S.A., which bears the imprint "London, Printed by S. Simmons and are to be sold by T. Helder at The Angel in Little Brittain." Whether it belongs to the first or the second issue cannot be determined. It may even constitute a third issue, published prior to the recognised variation of 1668, unknown to any bibliographer until quite recently; but whatever its position, it is interesting as showing that the work of research is, in matters bibliographical, never at an end. The copy of *Paradise Lost* which realised £130 was sold by Messrs. Puttick & Simpson, who have recently had a considerable number of important and valuable books in their hands; in fact, several answering that description were disposed of by them at good prices on October 20th and following day, among them *The Humourist*, with full-page coloured etchings by George Cruikshank, 4 vols., 8vo, 1822-19-20, £22 (orig. bds.); a large paper copy of Byron's *Hours of Idleness*, 1807, demy 8vo, £17 (orig. bds.); *La Divina Commedia*, the first edition having the commentary of Benvenuto da Imola, 1477, 4to, £23 (old French mor., without Boccaccio's *Life of Dante*); a copy of *Bishop Taylor's Sermons*, 1678, folio, of no special interest in itself, but noticeable as containing Charles Lamb's autograph signature on the title, and a long extract in his handwriting on the back of the second title, £58 (cf.); Parkinson's *Paradisi in Sole, Paradisus Terrestris*, 1629, folio, £15 (old cf.); a presentation copy of *Poems, by Melanther*, R. D. Blackmore's first publication, 1854, 8vo, £5 10s. (orig. cl.); presentation copies of Meredith's *Farina*, 1857, 8vo, £24 (orig. cl.); and *Evan Harrington*, 1861, 8vo, £29 (orig. cl.); and two books on military costume, containing coloured plates, £20 each. These were catalogued as *K. K. Oesterr. Armée, c. 1850*, and *Armée Russe*, 1856, and contained 91 and 56 plates respectively. Among works of less importance were Tuke's *Adventures of Five Hours*, a play praised by Charles II., and acted for thirteen successive nights in Lincoln's Inn Fields, 1663, small folio, £1 18s. (unbd.); Shaw's *Dresses and Decorations of the Middle Ages*, 2 vols., 1843, £8 (hf. mor.); Shelley's *The Masque of Anarchy*, 1832, 8vo, £1 10s. (orig. bds.); Cooper's *The Last of the Mohicans*, the first English edition, 1826, 3 vols., 8vo, £1 10s. (bds.); and a fine copy in boards of Hawker's *Instructions to Young Sportsmen*, 1824, 8vo, £3 15s. (front in colours).

Before referring to Sotheby's first sale of the season, it is necessary to mention a few books sold by Messrs. Hodgson on October 19th and two following days. One of these was a work on hairdressing, but seldom met with, entitled *Costumes François pour les Coeffures depuis 1776*, published at Paris without date, and comprising 36 plates, each containing four designs, 4to. It realised £10 (hf. mor.). Another work, one of the finest

In the Sale Room

illustrated books of the first part of the 18th century, realised £8 8s., and would have sold for much more had it been bound in old French morocco. It was the celebrated *Œuvres de Molière*, published at Paris in 6 vols., royal 4to, 1734, with 33 plates by Laurent Cars, after Boucher (old calf, one volume slightly wormed). It is said that some copies exist on large Dutch paper, but this is very doubtful, for M^{de}. de Pompadour's copy, which is usually tendered as evidence in support of the statement, differs very little, if at all, as regards size, from the ordinary examples met with from time to time. Other works in Messrs. Hodgson's catalogue comprised the *Annals of Natural History*, conducted by Sir W. Jardine and others, first series 20 vols., second series 20 vols., and the third series, the first 8 vols., 1838-61, 8vo, £14 10s. (hf. cf. as to 35 vols., the remainder sewed); *The Annals of Sporting and Fancy Gazette*, 12 vols. (should be 13), 1822-27, 8vo, £13 (hf. bd., several pages of text missing, and titles stamped); Buffon's *Histoire Naturelle*, Paris, 35 vols. (should be 45), 1749-88, 4to, £2 only (old French mor.); Hooker & Jackson's *Index Kewensis*, 4 vols., 1893-95, royal 4to, £6 12s. 6d. (cl.), and the first collected edition of *Thomas Gray's Poems*, published by Dodsley in 1768, 8vo, £10 10s. (hf. cf., but entirely "uncut"). This was, of course, a high price, as such, seeing that the generality of copies realise no more than 25s. or 30s., but the fact of the leaves being untrimmed accounted for it to at least some extent, though perhaps not entirely, for rather more than two years ago a copy in the original stiff grey wrappers as issued by Dodsley, sold for no more than £7 15s. at a good London sale.

Messrs. Sotheby's opening sale of October 26th and two following days was merely preliminary and of little consequence—for them at any rate—the 984 lots in the catalogue realising but £1,179. A series of 31 large coloured lithographs, published by Day & Haghe, without date, and usually described as *North American Indian Chiefs, Wild Animals, etc.*, realised £8 5s. (hf. bd.); Audsley & Bowes's *Keramic Art of Japan*, 2 vols., 1875, folio, £4 15s. (mor. g.e.); *Les Petits Conteurs et Petits Poètes du XVIII. Siècle*, together 24 vols., with the plates in two states (one wanting), 1878, 8vo, £8 5s. (hf. mor. t.e.g.); Ulric von Hutten's *Of the Wood called Guaiacum*, 1540, 4to, a scarce medical work worth £20 under favourable conditions, £8 15s. (modern cf., two leaves missing); Monardus's *Joyfull Newes out of the New-found Worlde*, 1596, 4to, £6 7s. 6d. (old cf., one leaf defective); *Thackeray's Works*, the "Édition de Luxe," 24 vols., 1878-79, impl. 8vo, £12 15s. (as issued); Symonds's *Renaissance in Italy*, vols. 1 to 5, 1877-81, 8vo, £12 15s. (orig. cl.); Kent's *Manual of the Infusoria*, 3 vols., 1880-82, 8vo, £4 16s. (orig. cl.); Swinburne's *Poems and Ballads*, 1st ed., 1866, 8vo, a work published by Maxon, and immediately suppressed by the author, £5 10s. (orig. cl.); *Études prises dans le bas Peuple et principalement les Cris de Vienne*, 40 plates on vellum (1781), folio, £15 5s. (mor.); *Oscar Wilde's Works*, the collected edition published by Methuen in 1908 (including *The*

Picture of Dorian Gray, published by Carrington of Paris), 14 vols., 8vo, £10 5s. (as issued); *Stevenson's Works*, the "Pentland edition," 20 vols., 1906-7, 8vo, £17 10s. (as issued); *Tennyson's Works*, the "Édition de Luxe," 12 vols., 1898-99, £5 15s. (silk binding); *Charles Lever's Novels*, 37 vols., 1897-99, 8vo, £12 5s. (buckram); *The British Gallery of Pictures*, by Tresham & Ottley, the 25 plates coloured and mounted (published at £150), 1818, folio, £15 (mor., g.e.); and John Hall's *Select Observations on English Bodies*, 1657, 8vo, £13 (orig. cf., no portrait). John Hall married Shakespeare's eldest daughter Susanna in 1607, and at page 24 of this volume are found particulars of the case of "Mrs. Hall, of Stratford, my wife," and elsewhere other references to Shakespeare's connections, rendering it of very considerable interest. Symonds's *Renaissance in Italy*, before referred to, consists, when complete, of five distinct works in seven volumes, generally sold together. Sometimes, however, these works are sold separately, though not sufficiently often to make their individual value familiar to the ordinary collector, and the following analysis will certainly be found useful to many. Assuming that these books belong to the original editions, and are clean "as issued," the following prices would be about right: *The Age of the Despots*, 1875, £2 10s.; *Fine Arts*, 1877, £2 10s.; *Revival of Learning*, 1877, £2 10s.; *Italian Literature*, 2 vols., 1881, £9; and *Catholic Reaction*, 2 vols., 1886, £1 10s.

Three sales took place on November 3rd and following day; but only one, held at Sotheby's by the way, was of the least importance.

Messrs. Sotheby's sale of Nov. 3rd and 4th comprised "a selected portion of the library of an eminent collector" catalogued in 514 "lots," which realised in the aggregate rather more than £2,100. The first work to attract attention was Audubon's *Birds of America*, published at New York and Philadelphia, in 7 vols., 1840-44, imperial 8vo. This realised a high price, £57 (orig. cl.), while for the *Quadrupeds of North America*, complete in the original 30 numbers, 1852, and the first volume of the *Viviparous Quadrupeds*, 1846, £9 15s. was obtained. Glanville's *De Proprietatibus Rerum*, printed by Bernhard Ruppel, the first printer in the city of Basle, n.d. (but about 1468), made £13 10s. (vell., stained); the Vulgate edition of the *Biblia Sacra Latina*, printed by Segueine at Avignon in 1786, 2 vols., 4to, £63 (old French mor., by Derome); Bossuet's *Discours sur l'Histoire Universelle*, on large paper, with a fine holograph letter of the author inserted, 1681, 4to, £38 10s. (old French mor., by Derome); Burchell's *Travels in the Interior of Southern Africa*, 2 vols., 1822, £13 (old cf.); Carthy's *Voyage of the Wandering Knight*, a work which is said to have been the foundation of *The Pilgrim's Progress*, 1650, 4to, £3 4s. (cf.); a complete set of the original editions of Las Casas's *Treatises on the Indians*, in fine state, 1552, 4to, £26 (mor. ex., by Bedford); *Il Ingenioso Hidalgo Don Quixote*, published at Madrid by Ibarra in 1780, 4to, £19 (old mor., g. e.); Pierre Charron's *De la Sagesse*, on papier d'Hollande, 1783, 8vo, £12 5s. (old mor., by Derome); Joannes de Cuba's *Hortus Sanitatis*,

printed by Quentell at Cologne, 14—, folio, the numbers given by Hain & Proctor not guaranteed, £42. (mor., g. e.); the *Dialogus Creaturarum Moralizatus*, the second issue from Gerard Leeu's press at Gouda, the first issue having appeared the year previously, 1481, folio, £71 (hf. bd.); Elphinstone's *Account of the Kingdom of Caubul*, 1815, 4to, with the map and coloured plates of costumes, £13 (cf., gt.); Gray's *The Genera of Birds*, and the List with the Synonyma, together 4 vols., 1841-9, £14 5s. (hf. russ. ex.); and Hakluyt's *Principal Navigations, Voyages, etc.*, 3 vols. in 2, folio, 1598-99-1600, £14 (mor., g. e.). This copy was short, and some of the marginal notes had been shaved. It contained, however, the original issue of the voyage to Cadiz, forming pages 607-19 of the first volume. These pages were suppressed by order of Queen Elizabeth after the disgrace of the Earl of Essex. Anyone who happens to have the first volume dated 1598 can easily ascertain whether pages 607-19 are original or reprinted, as they more often are, as the original ends at page 619 with a woodcut, while the reprint ends at page 620, and has no woodcut. Furthermore, page 607, when original, has eight paragraphs—the reprint only seven.

Many of the books in this collection were finely bound in morocco or calf, extra, and several were of historic interest, as, for instance, the copy of Dr. Nathaniel Hodge's *Loimologia*, an account of the Great Plague, which formerly belonged to Charles II. and had the crowned interlaced "C" within laurel branches on the covers. This realized £8, while the *Satyræ* of Juvenal and Persius, printed at Venice by Vindelin de Spira, 147—, small folio, sold for £19 10s. (old cf.). This contained the signature of Joannes Maria de Areostis. The next book to attract attention is the *Institutiones Divinarum adversus Gentes*, by Lactantius, 1470 folio, a very rare edition, the third from the presses of Sweynheym and Pannartz, the first printers in Italy, £18 (old cf., wormed, stained and mended). Lafontaine's *Contes et Nouvelles en Vers*, Edition Fermiers Généraux, 2 vols., 8vo, 1762, the "Cas de Conscience" and "Le Diable de Papefiguière" découvertes, realised £64 (old French mor. by Derome); Linschoten's *Voyages into ye Easte and West Indies*, 1598, folio, with 30 plates by John à Doet from the Dutch edition inserted, £40 (modern mor. ex., a made-up copy); Livy's *Historiarum Romanarum Decades*, 3 vols., 1470, folio, £34 (modern russ., g.e.); the editio princeps et Aldina of the *Opera Omnia Platonis*, 1513, folio, £30 10s. (old mor., g.e.); Plinius Secundus *Naturalis Historiæ libri xxvii.*, printed at Parma in 1476, folio, £25 10s. (old cf., gt.); Purchas's *Hakluytus Posthumus or Purchas his Pilgrimes*, 5 vols., 1625-6, folio, £42 (russ., stained in parts); Silius Italicus, *De Bello Punico Secundo*, 1471, folio, a very rare edition, printed by an unknown Roman craftsman, £24 (old cf.); Stow's *Survey of London*, 2 vols., 1754, folio, £12 12s. (mor. ex.); Thomas Taylor's *Works of Plato, Aristotle and Proclus*, 18 vols., 1801-20, 4to, £17 (russ. ex.); Tod's *Annals of Rajas'Phan*, 2 vols., 1829, with a double set of the 50 plates, proofs and India proofs, £14 10s. (russ., gt.); Vancouver's *Voyages to the North Pacific*, 3 vols., 4to, 1798, and folio atlas, £18

(hf. bd.); the second Aldine edition of the *Opera Virgilii*, 1514, sm. 8vo, £28 10s. (old mor., g.e.); and two fine copies of Alexander Wilson's *American Ornithology*. The first of these, published 1808-14, 9 vols. in 3, roy. 4to, sold for £47; and the second, 13 vols. in 5, 1808-33, roy. 4to, for £42. Both sets were well bound in morocco extra.

The copy of Byron's *English Bards and Scotch Reviewers*, which Messrs. Hodgson sold on November 4th for £29, was exceptionally interesting as it was a presentation copy, with an inscription in the author's hand, "S. P. Davies, Esq., March 1st, 1809." This protest against the treatment which the author's *Hours of Idleness* had received at the hands of Brougham in the "Edinburgh Review" was published by Cawthorne in 1809, though the title-page is undated. There are many spurious editions, and one test, though apparently not infallible, goes at any rate some way towards singling out the genuine copies. It is simply this—the paper should be water-marked "1805." Other works sold by Messrs. Hodgson include a complete set of Edwards's *Botanical Register*, 34 vols., 8vo, 1815-47, including the scarce appendix "A Sketch of the Vegetation of the Swan River Colony," and index to the first 23 vols., £28 (cf., hf. cf., and cl.); The *Transactions of the Zoological Society* from the commencement in 1835 to October, 1908, together 18 vols., 8vo, £40 (16 vols. in hf. mor., remainder in pts.), and the first edition of *Gay's Fables*, 2 vols. bound together, 1727-38, small 4to, £10 10s. (old cf.). These celebrated fables were written at the command of the Princess of Wales, who had engaged the author to write some fables in verse for the amusement of the infant Duke of Cumberland; though it is certainly not true that no more than 25 copies were printed of the first volume, and 50 of the second, as was at one time thought to be the case. On November 10th and 11th the same firm sold another miscellaneous assortment of books, including *inter alia*, *The Mystery Revealed, or Truth brought to light*, a scarce work relating to American and Canadian affairs from 1749 to 1755. This pamphlet, printed in 1759, was in its original grey wrappers, and realized £15, as against £2 18s. obtained for a copy in May, 1899. Both examples were perfect, and the marked disparity in the prices furnishes additional evidence, though it is scarcely needed nowadays, of the advisability of allowing books to remain in the condition in which they are originally published.

The mass of books sold at Sotheby's on November 10th and 11th included some notable volumes, though the sum-total (£1,046) was composed chiefly of comparatively small amounts very evenly distributed over the 498 lots. The library of the late Mr. W. L. Chew, of Audlem, Cheshire, consisted entirely of popular English books, of which the following are typical examples:—*The Humourist*, containing 40 coloured plates by George Cruikshank, 4 vols., 1819-20, 8vo, £21 (cf. gt.); Combe's *Life of Napoleon*, 1815, roy. 8vo, £11 (mor. ex.); *The English Dance of Death and The Dance of Life*, together 3 vols., 1815-16-17, 8vo, £11 10s. (cf. gt.); Burton's *Adventures of Johnny Newcome in the Navy*, 1818,

£10 (orig. bds.); Rowlandson's *Journal of Sentimental Travels*, 1821, impl. 8vo, £11 5s. (orig. bds.); a complete set of *Cruikshank's Comic Almanack*, 19 years, bound in 6 vols., 1835-53, £15 5s. (mor. t.e.g., with the wrappers bound in); and an extra illustrated copy of Thackeray's *Essay on the Genius of George Cruikshank*, inlaid and extended to 4 vols., 4to, 1840, £42 (mor. ex.). Books from other collections included a presentation copy of *Wordsworth's Miscellaneous Poems*, 4 vols., 1820, 8vo, £20; the *Liber Veritatis* of Claude le Lorrain, 3 vols., n.d., and 1819, folio, £9 (hf. mor., orig. issue of the plates); Ackermann's *Costumes of the British Army*, 15 coloured plates, 1858, folio, £13 15s. (hf. mor.); *The Satirist*, or *Monthly Meteor*, 14 vols., 1808-14, 8vo, £12 (hf. cf., stained); Legros's *L'Art de la Coëffure des Dames*, with the two supplements, 1768-9, 4to, £19 (hf. mor.); and Sowerby's *English Botany*, vols. 1 to 23, and general indexes to the 36 vols., 1790-1814, 8vo, £12 15s. (orig. cf.). The most important work of any was, however, Kipling's *Smith Administration*, which realised £30 (wrappers). The history of this work is as follows: An edition of 3,000 copies was prepared, but owing to a difference of opinion between the author and the proprietors of *The Pioneer* and *The Civil and Military Gazette*, the entire stock was destroyed with the exception of three copies. Two of these were known to be in London, and the third was supposed to be in the office of *The Pioneer* at Allahabad, though it was afterwards missing. The copy sold on this occasion was doubtless one of the two London examples, perhaps the one which sold at Sotheby's for £26 in December, 1898. *The Smith Administration* is an 8vo pamphlet, dated 1891, and was to have been published by Wheeler & Co., of Allahabad.

The late Mr. Frederick Mawdesley had gathered together an interesting collection of books and prints chiefly relating to the Royal Stuarts, the Pretenders and the Jacobites, and this was sold at Sotheby's on November 21st, when prices ruled low, notwithstanding the curious nature of some of the works. The *De Syntaxi seu Constructione Orationis* of Apollonius, printed at Frankfort in 1590, realised but £5, although the old calf binding had the arms of Henry, Prince of Wales, eldest son of James I., on the sides, and was in a reasonably good state of preservation. A broadside printed in 1660, entitled *The History of His Sacred Majesties most wonderful Preservation after the Battle of Worcester*, about 20 in. by 13 in., sold for £7 7s.; another broadside, giving the text of Dundee's speech to his Soldiers before the Skirmish at Killiecrankie, for £3 10s.; and a third, containing a declaration of James VIII. (i.e., the Old Pretender), for £4 6s. An extra illustrated copy of Ewald's *Life and Times of the Young Pretender*, 1875, 8vo, fetched £12 10s. (cf. gt.), almost the highest price realised at the sale, and the highest for any work of the same class. Minsheu's *Guide into Tongues*, 1625, is a fairly scarce book, and a copy in the original calf, with the arms of Charles I. on the sides, went for £1 12s.; while a portion of the *Naval Chronicle*, with the signature "Nelson and Brontë" run through with a pen line, and a note beneath

"This book to my knowledge does not belong to me," an interesting relic of the great Admiral, attracted so little interest that it was sold for 21s. We leave this sale with the remark that a complete set of the *Naval Chronicle*, 40 vols. 8vo, 1799-1818, realised £6 (cf. and hf. cf.); *The Navy Records Publications*, 37 vols. 8vo, 1894-1909, £10 15s. (cl.); Walton & Cotton's *Complete Angler*, Pickering's original edition, 2 vols., 1836, impl. 8vo, £13 5s. (mor. ex. by Zaehnsdorf), and *Ben Jonson's Works*, 1640, folio, 2 vols., £12 15s. This copy was not perfect, but to compensate for this the second volume had on the cover the Prince of Wales' feathers and initials C. P. (Charles II.) Someone who takes an interest in the Stuarts might have done worse than buy this collection *en bloc*, though he would probably have had to pay more for it than £400, the total sum actually realised for the 272 lots.

Among modern bibliographers, the late Dr. Copinger occupied a very high place, and his death, which took place a few months ago, was greatly deplored. Dr. Copinger founded the Bibliographical Society, and was its first president. He was the chief authority on Copyright Law in this country, an antiquarian, and a man of profound knowledge and unlimited energy, who practically devoted his life to an unbroken round of work. A portion of his library was sold at Sotheby's on November 22nd and following day, the books being of an ordinary character, useful, but not rare in the sense in which that word is generally used, and but two or three of the more expensive sort need be mentioned here. These were Sir John Harrington's *New Discourse on a Stale Subject*, 1596, 8vo, £15 10s. (vell.); Euclid's *Liber Elementorum*, 1st ed., 1482, folio, the earliest printed book having mathematical diagrams, £22 10s. (oak bds.); and a 17th century manuscript of La Rochefoucauld's *Mémoires*, finely written on 126 leaves, with numerous corrections in the Duke's own hand, and a number of portraits loosely inserted. This was known in literary circles as the "Copinger MS.," and the price realised for it was certainly not excessive. It brought £53 (old French mor., g.e.). Other books sold before the close of the month included Milton's *Doctrine and Discipline of Divorce*, 1644; *Colasterion*, 1645; *Judgment of Martin Bucer*, 1644; *Tetrachordon*, 1645, and *Areopagitica*, 1644, this last imperfect, all in 1 vol., small 4to, £38 (cf.); Papworth's *Views of London*, 1816, roy. 8vo, £17 (hf. bd.); *Ruskin's Works*, by Cook & Wedderburn, 37 vols., roy. 8vo, 1903-6, £24 (hf. mor.); La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1762, the medallion portrait by Choffard not in the first state (i.e., within a white tablet, lines not filled in), but 6 of the plates *découvertes*, £51 (contemp. French mor.); Blanco's *Flora de Filipinas*, 4 vols. in 6, with index, 1877-80, £20 (unbd.); *Shakespeare's Comedies, Histories and Tragedies*, the second folio, defective, 1632, £23 10s. (old cf.); *The Humourist*, 4 vols., 1819-20, 8vo, £30 10s. (orig. bds., back of Vol. 1 missing); and Shelley's *The Cenci*, 1819, 8vo, £17 (contemp. Italian hf. cf.). This book was published in boards, with a label on the side, at 4s. 6d. Collectors may note that no half-title precedes the title-page.



THE first impression gained on entering the great room of the Suffolk Street Galleries during the display of the New English Art Club was that a geological exhibition was in progress. Representations of cliffs and rock strata faced one on every side, not sufficiently exact for scientific purposes, perhaps, but too literal for artistic. This coincidence of theme was decidedly unfortunate. It gave an appearance of monotony to the whole ensemble, which the presence of many original and striking works dealing with other subjects could not wholly dispel. The landscapes, of which these rocky scenes formed part, constituted the most important section of the exhibition, the largest of them being Mr. Mark Fisher's *The Water-way*, a typically English scene representing a group of cattle crossing a stream. Mr. Fisher still retains that respect for nature and the desire to represent it truthfully which has been eliminated from the ideals of the more advanced men, and it must be confessed that his work shows to advantage in consequence. His treatment of the subject set the spectator no perplexing problems to solve before beginning to appreciate the picture. It was a piece of sincere observation transcribed in virile brush-work, and the result was a noble picture which barely escaped being a masterpiece. Its fault was a want of simplicity, the eye was attracted by too many things and did not seem sufficiently led up to the string of cows which formed the central interest. Mr. Philip Conrad's *Castleacre Castle* should perhaps be considered in the light of a decorative work based on nature rather than an actual transcript, and as such was remarkably effective, the solidity of the cloud-forms being needed to balance the composition. The bright and atmospheric *Western Heights, Dover*, by Mr. W. W. Russell; Mr. Alfred Haywood's *Rock*, with its strong, vivid, but over-forced colouring; and Mr. W. Rothenstein's broadly treated *Nature Ramparts* were among the earliest of the over-abundant series of cliff pictures. Mr. William Orpen was strongly if not profusely represented. His *Midday on the Beach* was a fine rendering of the atmospheric effect of intense heat, the almost cold aspect of the sunlight caused by the white glare being reproduced with great fidelity. Better than this, however, was his *Afternoon on the Cliff*, where one forgot whatever problems the artist may have had to solve

in pure delight at the beauty of the picture, a girl daintily posed standing on the cliff with a lambent sky as background and the sun-warmed air enveloping her. The *Girl in Blue*, by Mr. P. Wilson Steer, was a richly sustained piece of coloration; the flesh painting was true and the face of the subject strongly modelled—almost too strongly, in fact, for it appeared to come out from the canvas and so produce an illusion of realism which interfered with the decorative charm of the picture.

In *After Lunch*, a picture of a not particularly interesting group of people, semi-comatose from the heat, sitting on a terrace, Mr. Gerard Chowne redeemed a commonplace subject by his skilful solution of the problems of light and composition it presented. The portrait of *Arthur Hammersley, Esq.*, by Mr. Henry Tonks, was an experiment in purely naturalistic treatment, the realization of the personality of the sitter being subordinated to the expression of light and shade. The bold *Helvellyn and Cathedram* of Mr. C. J. Holmes formed one of the over-abundant representations of rock scenery—a striking but unatmospheric piece of work. Another was to be found in *The Limestone Cliff*, by Mr. Sydney Lee, which, though effective, was hardly sufficiently elaborated; a similar criticism would apply to Mr. P. Wilson Steer's *Deserted Quarry*, which, if well composed and showing fine colour, was little more than a sketch. *The Great Landslip near Lyme Regis*, by Mr. Alfred Hayward, was a piece of true observation; but the theme lacked any point of central interest. Mr. W. G. von Glehn's portrait of two girls, entitled *Anne and Joan*, showed good colour and handling, and the curious *Gennie* of Mr. William Nicholson was decidedly clever, despite its murky flesh-tones. Turning to the water-colours, Mr. Sargent was represented by three rather indifferent examples; Mr. R. G. Goodman by a bird's-eye view of *Lulworth Cove*, brilliant in colour; and Mr. A. W. Rich by nearly a dozen examples, every one of which was interesting. This artist is now almost the sole exponent of the old English traditions of water-colour painting—traditions which are now a little out of fashion—yet when one notes the charm of these breezy, unaffected transcripts of English scenery, whose aim is to render nature from the best view-point, and not to solve recondite problems or to express the unexpressible, one wonders that more men do not try to emulate him. Art is not a science

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but the expression of emotion; and once it is approached in a strictly scientific spirit, the joyousness and spontaneity which should be its characteristics are lost.

THE collection of original prints by Old Masters shown at the galleries of Messrs. Obach & Co. (168, New Bond

Street) was noteworthy not only for the large number of characteristic

examples assembled together, but for the brilliant condition of the individual impressions. It was an accumulation such as an amateur of rare taste and judgment might gather in the course of years. Some fourteen or fifteen masters were represented in the seventy exhibits, most of them sparsely, with the fortunate exception of the two greatest exponents of etching and engraving, Dürer and Rembrandt. The nine examples of the former included a very choice impression of *The Knight and Death*, in which the detail in the shadows was brought out with unusual clearness, and another equally fine one of *Adam and Eve*. The Rembrandts, which constituted rather more than half the selection, were hung in a gallery by themselves—a satisfactory arrangement,

for the robust personality of the great Dutch master has a tendency to dwarf the work of other men of his period when hung side by side. Both figure subjects and landscapes were well represented. Of the prints most closely associated with Rembrandt's name, the *Christ Healing the Sick*—the famous "Hundred Guilder" print—is the most widely known, and may, perhaps, be regarded as showing the most comprehensive display of his powers; it was to be seen here in a fine state. A brilliant and luminous impression of Christ preaching (*La Petite Tomb*) hung near by, and an early state of the much sought after but perhaps somewhat overrated subject *Burgomaster Six*. The *Three Trees*—that most sensational of all Rembrandt's landscapes—the delightful *View near Amsterdam*, the scarce *Landscape with a Ruined Tower* and *The Goldweaver's Field* were among the landscapes; but this is merely a small selection from the many characteristic works on view in what was one of the most interesting exhibitions of black and white art that has been seen for some time.

Exhibitions of Works by Norman Wilkinson, Jessie Bayes, Professor Unno Bush, and Frank Galsworthy

At the Baillie Galleries there is always to be seen a pleasant variety of work by modern artists, generally some half-dozen exhibitions being on view simultaneously. Mr. Norman Wilkinson showed a number of illustrations

to Stevenson's *Virginibus Puresque*, which were marked by a quaint humour here and there accentuated by a touch of pathos, which harmonized fittingly with the author's moods. In his Cotswold landscapes he showed not a little decorative feeling and power of suggesting bright sunshine; though in his grey effects he was not nearly so successful. Miss Jessie Bates had on view a number of paintings and illuminations inspired by mediæval art, though by no means slavishly adhering to the original models. Perhaps the best example of her work was *The Day Spring*, a composition crowded with figures, which was well arranged, pleasant in colour, and showed great decorative feeling. Professor Unno Bush, one of the leading modern Japanese painters who still follow in the old traditions of their school, was represented by twenty-eight examples. They were of the type of



PURITANS IN BURLINGTON ARCADE
BY W. H. WALKER

(SEE DEC. NO., PAGE 322)

art which has become familiar to the public through the Japanese Exhibition, in which realistic detail is expressed with wonderful economy of method, so as to produce a highly decorative conventional effect. The seventy water-colour drawings by Mr. Frank Galsworthy would probably have looked better if separated, as their tone and technique was so similar that the effect of the whole display was a little monotonous. The works were distinguished by a sense of atmosphere and truthful unforced coloration.

THE portrait etchings by Mathilde de Cordoba shown at the Dowdeswell Galleries (160, New Bond Street)

Etchings by Mathilde de Cordoba

were largely confined to representations of child life, in which the artist was very happy. In some of her portraits of older people she was equally successful. Miss Cordoba has the power of expressing herself in succinct line with considerable facility and grace. The etchings

in colour were especially good, the colour forming an integral part of the design, and not appearing, as in too many instances, as though added as an afterthought.

AN interesting exhibition was on view at the gallery of Mr. W. B. Patterson (5, Old Bond Street) showing the late Sir Francis Seymour Haden in the guise of an artist in water-colour and charcoal. The bulk of the water-colours were early work anterior to his success as an etcher. They were all distinguished by vigour; but, as compared with the master's etchings, displayed promise rather than performance. Some were curiously reminiscent of the works of the older school of water-colour painters, and were not distinguished by any marked originality of outlook. The charcoal drawings belonged to a later period, several of them—all the ones dated—bearing the dates 1878-9. These were broad and atmospheric, a little sombre in treatment, but, as a rule, finely composed and marked by a fine conception of tonal values. That they were as original or as great as his etchings, however, could not be said.

**Pictures by the
Rev. William
Peters, R.A.**

THE work of the Rev. M. William Peters, the only clergyman who has achieved the honour of becoming a Royal Academician, is so little known to the general public, that the exhibition of his pictures at Messrs. Graves's Galleries (6, Pall Mall) was one of especial interest to all students of the Early English School. William Peters, who was born in 1742, and died in 1814, studied and worked first with Thomas Hudson, and afterwards with Sir Joshua Reynolds, and many of his works recall the latter in style, treatment, and "impasto." The reverend academician's pictures have been very freely engraved, both in mezzotint and stipple, and to-day plates after him by J. R. Smith, W. Dickinson, and Bartolozzi are reckoned among the greatest prizes of the collector.

In this exhibition Peters was shown at first working under the influence of his master, Hudson, though in the interesting series of pictures of the Armytage family, painted when the artist was a young man, his gifts as a colourist are already displayed. It was interesting to compare these portraits with the work of his maturity. One of the best of the early works was the radiant *Lady Elizabeth Compton*, painted, as the catalogue informed us, in the sitter's nineteenth year. In this the artist had well caught the bloom of youth and happiness, and the colour was as fresh as if painted yesterday (Reynolds painted the lovely sitter full length). Hanging as a pendant to "Lady Elizabeth" was the charming *Mrs. Gibson*, somewhat suggestive of Gainsborough in the free and elusive treatment of fluttering scarf and dress, and subtle combination of tones of mauve and pink. Peters frequently painted the beautiful Mary Isabella, wife of Charles, 4th Duke of Rutland (a great patron of the artist), and there was a very attractive

half-length of her which we fancy has not been exhibited or engraved, and well merits attention. Peters was often very happy in his delineation of childhood, and his portrait of the Duchess's little daughter, Lady Elizabeth Manners, was a very fine example of his art. The little girl appeared to be wearing the same frock in which she was painted by Sir Joshua Reynolds in the picture at Belvoir of herself and her brother, Lord Granby.

Of men's portraits we would especially notice the very fine half-length *Mr. William Addington* lent by Colonel Shuttleworth, and which was exhibited at the Winter Exhibition, Burlington House, in 1906. A very vivid and interesting small portrait of the blind magistrate, Sir John Fielding, half-brother to Henry Fielding, the novelist, and a clever sketch or study (probably for the larger portrait, which is known through the mezzotint) of Edward Wortley Montagu in his dress as an Arabian Prince, were lent by Lord Bute. In the very fine companion pictures of *The Gamesters* and *The Fortune Tellers*, Peters was seen at his best. *The Gamesters* was a good rendering of character, and strong in treatment. *The Fortune Tellers*, very beautiful in tone and execution, was lent by one of Mr. Peters's descendants, Mr. Turton. Mary Isabella, Duchess of Rutland, served for the model for the Angel in the well-known *Angel Carrying the Spirit of a Child to Heaven*, of which Lord Newlands contributed a fine version (No. 3). The child was a portrait of Miss Charlotte Dundas, who was seen again in No. 50. It cannot be said that Peters's religious pictures appeal very much to us to-day, and *The Resurrection of a Pious Family* (No. 36) was inferior to No. 3, which had the merit of tenderness of feeling, graceful composition, and good colour.

Peters painted several of the "frail and fair." To this category belongs *Lydia* (No. 12). A larger version of this picture till lately belonged to Mr. Charles Wertheimer. More pleasing than this was the very charming *Fancy Sketch of a Lady* (No. 10), lent by Messrs. Wallis. Mr. Pierpont Morgan possesses another version of this work, which is entitled *Mrs. Jordan*, and most probably the pretty actress was the model, as the picture was evidently a portrait. It is well known through the medium of the fine mezzotint engraved by John Raphael Smith, and published in 1778 by Boydell, with the title, "Love in her eyes sits playing."

No. 9 was an attractive subject picture, but the catalogue did not give the name of the lady in the centre, obviously a portrait. It would be interesting to discover whom she is intended to be.

Space forbids us to dwell more on the pictures, but we must remark that if Peters's drawing was sometimes weak, this defect was outweighed by his simple and direct method of painting and his great sense of beauty; and this exhibition will reveal to the public a phase of Peters's art which has been of late years somewhat forgotten, namely, his very great abilities as a portrait painter, and will doubtless draw attention to the great merits of this interesting and many-sided eighteenth-century artist.



Current Art Notes

THE small canvas, 16½ in. by 14 in., which, during December, hung like an exaggerated postage stamp on the wall of Messrs. Paul D. Colnaghi's Gallery, was probably worth more money per square inch than any other piece of fabric in the market.

"A Woman Weighing Gold"
By Johannes Vermeer, of Delft

Its value lay in the fact that it bore on its surface a painting by that great master of technique, Johannes Vermeer, of Delft, who after being forgotten for over two hundred years has eventually been recognised as the most faultless painter of the Dutch School. His work is valuable from an artistic standpoint for its merit, and doubly valuable in the eyes of a collector because of its excessive scarcity. Now scarcity is a matter of comparison. All good pictures are scarce, so that though an artist like Reynolds painted something like two thousand one could not secure a typical example by him for less than a moderate fortune. But Vermeer did not paint a tithe of two thousand works. It is probable that practically every picture by him in existence has been identified, yet the sum total is only about fifty, and even in the case of a few of these the attribution is open to doubt. A score of the authenticated pictures are locked up in public galleries, leaving a like number for division among all the millionaire collectors of the world. Hence the value of a well preserved, thoroughly authenticated and characteristic specimen like that shown at Messrs. Colnaghi's depends less on the fluctuations of the picture market than on the price a collector is willing to pay to secure the enjoyment of what is nearly a unique treasure. The picture is catalogued by De Groot in his monumental work under the name of *A Woman Weighing Gold*. He there, owing to faulty information supplied, described it as on panel, an error which a personal inspection of the picture has since enabled him to rectify.

The picture in its chiaroscuro is a little suggestive of the influence of Rembrandt conveyed to Vermeer through his teacher, Carel Fabritius, who was one of Rembrandt's pupils. The interest is concentrated on the figure of the woman, on whom falls a flood of light emanating from a high window, irradiating her face and part of her figure. These are superbly realised, the modelling of the face and hands, the textures and colour values—more especially the rich blue of the woman's robe, a colour of which Vermeer was specially fond—being expressed with that perfection of technique which made the craftsmanship of the artist unique even when compared with that of the other great masters of the Dutch School. The rest of the apartment, though more or less in shadow, is not in darkness, but beautifully illuminated by softly diffused light, which permits every detail to be perfectly seen and represented with scrupulous truth, not only to its outward appearance, but to its relation with the rest of the work. As Vermeer is well, though hardly adequately, represented in the National Gallery, it is probable that the authorities will not attempt to acquire this work; yet it would make a noble addition to the collection. In many respects it is superior to any of his examples there. It is in a perfect

state of preservation, and is a fine and characteristic example of one who in a purely technical sense and on small canvases was perhaps the greatest painter who ever lived.

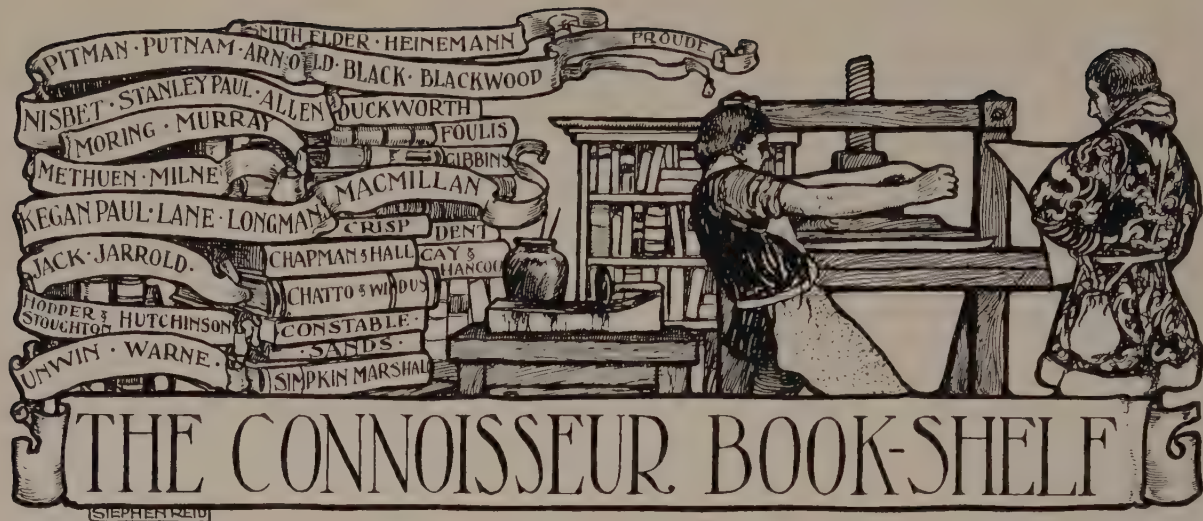
OLD furniture is now so extensively in demand that the exhibition of a collection of pieces more especially adapted to ordinary household use at the Antique Galleries of Messrs. Barker's (High Street, Kensington) will be welcome to those who, though not in the ordinary sense collectors, like to have beautiful objects about them. It seems wonderful how such a large collection of gate-leg and old oak tables and dressers could have been accumulated; but these are pieces which in the ordinary way are not subject to rough usage, and so survive from generation to generation, growing all the while more beautiful in tone and colour from the mellowing effects of time.

MR. WARWICK GOBLE'S water-colours illustrating "Japanese fairy legends," shown at the galleries of the Fine Art Society (148, New Bond Street), inevitably invited comparison with Mr. Arthur Rackham's more robust drawings, especially in the examples in which the colouring was reinforced by pen work, yet there is this essential difference between the methods of the two illustrators, that while Mr. Rackham uses colour only as an adjunct of his line, with Mr. Goble pen work is of little vital importance, and he is quite as happy when he dispenses with it altogether. Very clever and delightfully quaint were some of these fancies; the colouring was always dainty and refined, and in some instances showed great decorative charm. The water-colours at the same gallery by Lady Louisa Charteris were those of a clever amateur—a little undecided in texture, but bright, pleasing, and natural.

THOSE who went to see the so-called "Christmas Exhibition" at the St. George's Gallery in the hope of viewing a collection having special affinity to the season were disappointed, though the artistic qualities of much of the work shown may have more than consoled them. Perhaps the most attractive portion of the display was the series of illustrations to Hans Andersen by Mr. Michael Armfield. It is a pity that the reproductions of these have not been done on a larger scale, for they lose much in the translation. Mr. Armfield showed himself a sympathetic interpreter of the great Danish writer. In the same gallery was shown a collection of sculpture by Mrs. Gervase Bailey. This lady gave evidences of possessing considerable mastery of the plastic art; her portrait busts were dignified and pleasing, and many of her figures of children were charming representations of natural and unconscious grace.

Water-colours by
Mr. Warwick
Goble and Lady
Louisa Charteris

Water-colours by
Mr. Michael
Armfield
Sculpture by Mrs.
Gervase Bailey



"Frank Brangwyn and his Work"
By Walter Shaw-Sparrow
(Kegan Paul, Trench, Trubner & Co., Ltd.
10s. 6d. net)

So far as fine reproductions in colour, good paper, and well set type can make it, the volume which contains Mr. Walter Shaw-Sparrow's monograph on Frank Brangwyn is everything that can be desired, while the account of the early career of the artist is thoroughly interesting. Mr. Shaw-Sparrow shows how Brangwyn came into contact with men of such widely removed ideals as Harold Rathbone, a disciple of Ford Madox Brown; A. H. Mackmurdo, the founder of the "Hobby Horse"; William Morris, and, later on, with Arthur Melville and Whistler. He travelled much, sailing before the mast on English coasting schooners, and a little later exploring Spain, the nearer East, and South Africa. Probably these varying influences, both of art and travel, had much to do in originating the seemingly conflicting phases of Brangwyn's art career. His first important works were painted in sympathy with the tenets of the Newlyn School; they were generally of the sea, low in tone, and dismal in subject. Funerals and shipwrecks had a special attraction for his brush. In these pictures Brangwyn was essentially an anecdotal painter, much of their attraction depending upon his power of rendering character, and depicting with unforced realism the pathos and danger of a sailor's life. In his second phase he discarded the low tones habitual to his earlier period, and experimented in vivid and almost garish colour, which he has gradually developed into the more restrained yet more sumptuous harmonies of the present time, which assure him a permanent place among the great English colourists, and stamp him as a great decorative painter. Mr. Shaw-Sparrow himself would hardly be content with this summing up of Brangwyn's achievements, for he speaks throughout of the artist's work in terms of almost unrestrained eulogy. This in itself would not be objectionable; but it seems a great pity that in writing of a man who is now universally acknowledged as one of our leading painters, the author should be at such pains to emphasize the value of his

productions by making slighting references to those of other artists. This method of criticism is always to be deprecated, especially when, as in the present instance, it is used with such freedom, and against men of such a wide variety of styles, as almost to become pointless. Thus, Mr. Shaw-Sparrow says of Brangwyn's *A Rajah's Birthday*, which was included in the epoch-making exhibition held at Whitechapel last year, "It hung in company with many good pictures that represented the history of British art during the last twenty years . . . it was alive, while all other works were paint and skill more or less animated"; and he goes on to point out how inferior in comparison to it was the fine picture of *The Timber Waggon*, by the late C. W. Furse. Monet, Millet, Corot, Constable, Reynolds, and James Ward are among the other artists depreciated to aggrandise Mr. Brangwyn's merits. While it is true that Mr. Brangwyn does certain things better than any of these men, it is equally true that they individually attained qualities in other directions which Mr. Brangwyn could not hope to emulate. Mr. Shaw-Sparrow falls foul of most of the English art writers for not recognizing more fully the merits of the subject of his monograph, and ridicules their criticisms; in so doing he is occasionally guilty of making more questionable statements than those which he deprecates. Thus he defends the rough brush-work of Mr. Brangwyn's *Buccaneers* by stating that it was in keeping with the subject, and indignantly demanding "What accord would there have been between delicate technique and the actions of ruthless pirates?" Carrying this query to a logical conclusion, it may be presumed that Mr. Shaw-Sparrow would have expected Mr. Brangwyn to have represented British blue-jackets or pirates who were less ruthless with a more refined technique, and had the boats shown in the picture contained a bevy of young maidens in equally gaily coloured costumes, to have stippled in the work with a pencil, though in all three instances the general effect and scheme of coloration desired to be attained remained exactly the same. Mr. Shaw-Sparrow, however, has been consistent enough to write his monograph in

a style which, in its picturesqueness and vigour, is akin to the technique shown in Mr. Brangwyn's pictures. It occasionally lacks clarity, and is sometimes over diffuse; but it is the diffuseness of a writer who has over many ideas, and not one who seeks to eke out a scanty supply by unmeaning verbiage. The illustrations, which are numerous, do adequate justice to Mr. Brangwyn's art, the reproductions of both colour and black and white being of exceptionally good quality.

"Iolanthe and Other Operas"
By W. S. Gilbert
Illustrated by W. Russell Flint
(15s. net)

"French Portrait Engraving of the XVIIth and XVIIIth Centuries"
By T. H. Thomas
(15s. net)

"We and the World." By Juliana H. Ewing
(2s. 6d. net)

"Sylvia's Lovers"
By Mrs. Gaskell
(3s. 6d. net)
(G. Bell & Sons)

FROM Messrs. George Bell & Sons come several illustrated volumes which are decidedly attractive. The edition of *Iolanthe and Other Operas* will be welcome to

all lovers of Gilbert and Sullivan's works. The plates in colour are excellently reproduced from drawings by Mr. W. Russell Flint, who shows himself a sympathetic interpreter of the quaint humour of Sir W. S. Gilbert. He is a competent draughtsman, while his colour is always pleasing and not occasionally displays marked originality and a happy perception of tonal values. His illustrations to "The Mikado" are especially successful, the Japanese character of the piece, though well suggested, being not over-emphasized, so that the reader is pleasantly reminded of the Savoy opera, and does not find himself confused by ultra-realistic renderings of the scenes as they might have appeared had they actually happened in Japan. The illustrations to "Iolanthe" are very dainty and charming, while those to "Ruddigore" are conceived in a more robust style.

Mr. T. H. Thomas's *French Portrait Engraving of*

the XVIIth and XVIIIth Centuries is rather in the nature of a series of monographs on the chief exponents of the art during that period, prefaced by a well-written general introduction, than a record of the plates engraved. To discuss the latter in detail would, indeed, have formed too large a theme for a volume of this size, and the writer did well to limit the scope of his subject to manageable

proportions. As Mr. Thomas points out, "The French school as a whole is one of reproductive engraving." In this branch of the art it reigned supreme until towards the latter part of the eighteenth century, when the English mezzotinters eclipsed the Frenchmen in popular favour—an eclipse which has remained more or less permanent until the present day. Of late years, however, the demand for the finer French plates of the best periods has advanced by leaps and bounds; prices have proportionately increased, and it is not unlikely that during the next few years they may be doubled and trebled. The greater of the French line engravers were



PORTRAIT OF PRINCESS CATERINA MICHELA
FROM "STORIES OF THE SPANISH ARTISTS"

BY S. COELLO
(CHATTO AND WINDUS)

undoubtedly among the most capable craftsmen of their kind, and carried the art to as high a pitch of excellence as it is possible to attain. Unlike etching or mezzotint, it allows comparatively little play for individuality, and hence its essential charm lies in the perfection of its technical expression, whereas in the more autobiographic arts this quality is largely subordinated to the expression of the artist's own personality. The French, as the most logical of nations, in art as well as in other things, naturally excelled in an art which was the outcome of rule and tradition, and in the course of a few years speedily surpassed their Dutch and Flemish masters from whom they first acquired the technical rudiments. The school lasted from 1625 until the beginning of the Revolution. During this period there flourished many hundreds of engravers of more or less repute, of whom some of the earlier, living before the traditions and style had become stereotyped,

were the greater masters. Mr. Thomas awards the palm to Nanteuil, and though in so doing he follows the almost unanimous verdict of critics, he perhaps lays too much stress on his superiority over some of the other masters. Nanteuil owes not a little of his great reputation to the fact that he was a painter as well as an engraver, and translated many of his own works into black and white. In these he is unapproachable, but as regards his reproductive work a few of his successors are not so widely separated from him. Mr. Thomas has produced a most useful volume, which shows evidences of extensive research, and contains a large amount of information packed into a comparatively small compass. The book should form a valuable handbook to those turning their attention to French line-plates.

The charming reprints of *We and the World*, by Juliana H. Ewing, and *Sylvia's Lovers*, by Mrs. Gaskell, both of which are illustrated by M. V. Wheelhouse, should form an attractive purchase to anyone who is acquainted with the works of these authors. The plates, which are reproduced in colour, are quite excellent, combining an adequate degree of realism with great decorative charm. Mrs. Gaskell's masterpiece is prefaced by a well-written introduction by Thomas Seccombe, which forms highly interesting reading.

MR. CHARLES H. CAFFIN tells the story of Dutch Painting in a very interesting manner, and with considerable insight and well-balanced judgment. His work takes the reader up to nearly the close of the seventeenth century—the end of the great period—and should form a most useful introduction to the study of the most modern of the older European phases of art. It has a copious index, is well illustrated, and altogether forms an admirable handbook on the subject.

The Stories of the Spanish Artists until Goya are taken from Sir William Stirling-Maxwell's well-known work, the selections being made and edited by Mr. Luis Carreno, and prefaced by a valuable introduction from the pen of Mr. Edward Hutton. It must be confessed that Sir William's biographies have now an old-fashioned savour; they are decorous, well-ordered records of the painters' lives, and the works they painted, but are almost destitute of enlightening criticism concerning their art. To give a page description of a picture, and then add the epithet "fine," "valuable," or "noble" was doubtless considered adequate commentary at the time the book was originally written, but the modern student requires something further. The excellent illustrations, both in colour and black and white, however, do much to atone for these shortcomings, and the well-compiled list of the chief works of the painters mentioned greatly adds to the utility of the volume.

"The Stories of the Spanish Artists until Goya"
By Sir William Stirling-Maxwell
(Chatto & Windus
10s. 6d. net)

THE work by the late James Fergusson on *Indian and Eastern Architecture* has been a standard publication since its issue thirty years ago.

"History of Indian and Eastern Architecture." By the late James Fergusson Revised and Edited with Additions by James Burgess and R. Phené Spiers (John Murray 2 vols. £2 2s. net)

Its great merit was in applying to Indian architecture the same principles of archaeological science which had been universally adopted throughout Europe, whereby style was allowed to supersede all other evidences in determining the age of any buildings. His methods were so good that his book has served as a groundwork to all other volumes dealing with the same subject. Since his time, however, many further interesting monuments and buildings have been brought to light, more especially in the French possessions in the East, where the government have made extensive archaeological surveys, and in Java, China, and Japan. These portions of the work have consequently been largely rewritten and extended, while the section devoted to Indian architecture has also received an addition of over 175 pages. Of the value of the present edition there can be no question; the wood blocks which were used in former issues show in some instances signs of wear; but so largely have they been reinforced with fresh plates, many of which are taken from excellent photographs, that the old plates only constitute a small portion of the illustrations. No one who is seriously interested in Eastern architecture can afford to dispense with this excellent work, which, now that it has been re-edited and brought up-to-date, forms a veritable encyclopædia on the subject.

It is to be presumed that Messrs. Pears' *Annual* and *Year-Book* must be regarded in the light of attractive

"Pears' Annual," 6d.
"Pears' Year-Book,"
1s. (Messrs. Pears)

advertisements, as it is difficult to see otherwise how it would be possible to issue them for the very nominal sums at which they are retailed to the public. The *Annual*, especially, with its series of colour-plates—three large and numerous small—besides black and white illustrations, and its wealth of attractive stories by well-known writers, is a bumper sixpennyworth, and would be cheap at double or treble the price; while the *Year-Book* is replete with useful information, and will be found of greater service to the ordinary household than many far more ambitious publications.

THE moral of Mr. F. Frankfort Moore's racily written book is that if a collector of furniture has sufficient taste

"The Commonsense Collector." By F. Frankfort Moore (Hodder & Stoughton (10s. 6d. net)

to know a well-shaped piece when he sees it, sufficient knowledge to tell whether it is made up or genuine, and sufficient time on his hands to go into out-of-the-way places bargaining, there is no need for him to enlist the services of an expert unless, indeed, he wants exceptionally fine

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specimens. Mr. Moore himself, during the twenty-five years he has been collecting, has accumulated a large number of good pieces at prices which would make the ordinary West-End dealer gasp with envy. The account of his experiences makes an interesting volume, in which some valuable expert information is given. One wonders,

however, if the most valuable information of all has not been withheld—that relating to the pieces which the author bought as old and found afterwards were ingenious fakes. If Mr. Moore has escaped such incidents, he is luckier than most experts. The tyro who followed in his footsteps would probably find the venture more productive of experience than profit. The work is illustrated with numerous plates taken from photographs of Mr. Moore's own collection, which are neither remarkable for their detail nor their clearness.



DIANA OF THE UPLANDS
HUNDRED MASTERPIECES OF PAINTING

BY CHAS. W. FURSE
BY R. C. WITT

FROM "ONE
(METHUEN)

MR. THEODORE STANTON'S *Reminiscences of Rosa Bonheur* would have been more welcomed in England ten years ago than it is to-day. There are few artists who have been successful in their life-time whose reputation does not suffer at least a temporary eclipse after their death. That of Rosa Bonheur is no exception to the rule.

Her art bulks less largely in the public eye than when she was living; there is no longer the same popular demand for the engravings after her pictures, and the latter are

fetching smaller prices. A few years hence, when the phases of art at present popular have lost their novelty, there may be a revival of interest in the work of the gifted artist who on all sides was acknowledged to be the chief woman-painter of her time. On her shoulders may be said to have fallen the mantle of Sir

Edwin Landseer. Many of her successes were achieved while he was at the height of his reputation; but it was not until after his death that she became the most popular of living animal-painters with the British public, who always showed more appreciation for her work than the artist's compatriots. The reminiscences reveal Rosa Bonheur to be one of the most delightful characters of artistic history; she was free from professional jealousy, and could praise her rivals with whole-hearted enthusiasm. Though her pictures fetched huge prices, she was very lenient in her

transactions with dealers, in one instance refunding a man 40,000 francs for a picture he had purchased and could not sell, and telling him to keep the work; and in another declining to share any of the profit which a dealer made by selling one of her paintings for over three times the amount he paid her for it. Her love for art always came before her desire for pecuniary gain or personal honours, and this is why her large version of *The Horse Fair* hangs in a New York Gallery instead of belonging to the French Government. The latter had actually ordered it, but the Minister of Fine Arts wished her to make some slight alterations which Rosa Bonheur

thought would damage the picture, and so she annulled the contract rather than execute them. Many interesting anecdotes are introduced into the reminiscences, which should be read by all who take an interest in the art of the nineteenth century. A number of illustrations of the artist's works and sketches add much to the interest of the volume.

THE etchings of Piranesi are now in little demand. They are almost too large for hanging; they were issued in such prodigious quantities as to make little appeal to the collector of rarities, and they possess only an archæological interest for the general public. It may be hoped that Mr. Samuel's book will do something to revive the taste for these works, which, if somewhat too facile in their execution and wanting in variety of style, possess unquestioned merit, and were largely instrumental in introducing the feeling for classical architecture and design which resulted in the work, among others, of Adam, Chippendale, and Sheraton. Mr. Samuel's monograph is interesting, if somewhat unduly extended. One occasionally loses sight of Piranesi for whole pages at a time, while the author entertains us with his views on modern English architecture, or gives us lengthy accounts of people who happened to be contemporaries of the etcher.

THE handy little volumes of the "Popular Library on Art" are reinforced by monographs on *Blake*, by G. K. Chesterton, and *Hogarth*, by Edward Garnett. Mr. Chesterton's work is more suited for readers who know something about Blake than for those who are wholly ignorant. He is original and always fascinating; but his brilliance is that of a firework display, dazzling rather than illuminative. Mr. Garnett is a surer though less interesting guide. His criticisms on Hogarth's works are thoroughly well informed; and if he is disposed in his summing up to give the artist a higher rank in art than that to which he is entitled, he places sufficient evidence before the reader to enable the latter to form an independent judgment.

"Hogarth" and "Watteau." By C. Lewis Hind
 "Ingres." By A. J. Finberg
 "Murillo." By S. L. Bensusan
 "Watts." By W. Loftus Hare
 (T. C. & E. C. Jack. 1s. 6d. each net)

Hogarth, too, is the theme of one of the "Masterpieces in Colour" series from the pen of Mr. C. Lewis Hind, who also contributes the monograph on *Watteau*. In this beautifully mounted series the illustrations in colour form the great attraction. Those of the *Hogarth* are excellent, "The Shrimp Girl" especially being a marvellous piece of autographic translation. Throughout the other books a very high general average is maintained, and even the one or two plates which fall below it would, if

seen among other company, be pronounced good work. The letterpress varies considerably. Mr. Hind writes easily and picturesquely in both his monographs, but the *Watteau* is decidedly the better. In it he has submerged his own personality in that of the artist, and the result is a vivid and sympathetic account of the latter and his works. Hogarth apparently failed to interest Mr. Hind so completely, and the reader is wearied with continued digressions. Mr. Finberg's *Ingres* is a thoroughly satisfying piece of work, interesting, clear, and coherent without a word that one would wish omitted. In *Murillo* Mr. S. L. Bensusan has found a congenial theme, and writes with ease and critical knowledge. The *Watts* of Mr. W. Loftus Hare leaves one with a feeling of incompleteness; of Watts the man and Watts the teacher he has much to tell us, and tells it well; but on Watts the painter he is almost completely silent. This is an unfortunate omission. The artist has been acclaimed by some of his admirers as one of the greatest colourists of all time, while an opposing critic has unkindly likened him to "a sort of modern Veronese in treacle and gingerbread." Surely it was Mr. Hare's duty to give us his views on such a vexed question.

THIS, the latest issue of the excellent "Chats Series," is surpassed by none of its predecessors in utility or interest. Mr. Broadley writes with the authority of a collector of long experience, and though his remarks are couched in a chatty vein, forming delightfully easy reading, they contain much valuable and solid information. The volume is divided into handily arranged sections, is well indexed, and richly illustrated with many facsimiles of characteristic letters and documents. It altogether forms a work that every serious autograph collector would do well to add to his library.

FIVE books for children of varying ages, issued by Messrs. S. Partridge & Co., should aid many grown-ups to a solution of the annual problem of what to give their juvenile relatives for presents. Among them are fare for all palates—an exciting tale of Jacobean adventure in *A Lady of Mettle*; two tales of modern days equally readable in *General John*, a tale of a boy scout; and *Jeff's Charge*, a pathetic story with a happy ending; while *By Summer Seas and Flowery Fields* will serve to introduce many a young student to natural history; and *The Boy's Book of Chivalry* presents real history in a guise more fascinating than any romance. All the books are well illustrated, the plates in colour being especially good and clearly printed.

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"Chicken World." Drawn by E. Boyd Smith (G. P. Putnam's Sons)

OF beautiful books for children there are no end. One that will charm the youngsters by its humour and fascinate their grown-up relatives by its art is *Chicken World*, illustrated with twenty-eight full page plates in colour, from the designs of E. Boyd Smith. Wonderfully true to life are these comic renderings of the denizens of the poultry-yard, as well as being marked by a fine sense of colour and decorative effect suggestive of Japanese influence.

"Rumbo Rhymes; or, The Great Com- bine." A Satire Written by Alfred C. Cal- mont. Rendered into Pictures by Walter Crane (Harper & Brothers)

MR. WALTER CRANE was a pioneer of decorative art while many of its present distinguished exponents were still in their cradles. His latest work, a series of illustrations in colour to *Rumbo Rhymes*, by Alfred C. Calmont, exemplifies all his old mastery over line and colour, and perhaps an even greater respect than formerly for naturalistic fidelity. The reproductions are exceedingly good, and if the verse is not so fascinating as Mr. Crane's designs, it at least runs easily and fluently.

"One Hundred Masterpieces of Painting" By R. C. Witt. (Methuen & Co. 10s. 6d. net)

AN anthology of pictures beginning with the works of the early primitives of the fourteenth century and including within its scope examples of the decorative impressionism of Whistler and the breezy naturalism of

Charles W. Furse is an undertaking which, to be carried out satisfactorily to all readers, would require a far more numerous selection of subjects than the hundred chosen by Mr. R. C. Witt. Yet granted the necessity of the limitation to the hundred, there is no doubt but that he

has done his task remarkably well. Everyone would doubtless urge the inclusion of favourites which have been omitted; but no competent critic would seriously question the claims of any of the pictures reproduced to be regarded as masterpieces. Perhaps Mr. Witt has been a little liberal in regard to some artists, and a better representative of Milla's might have been found than *Sir Isumbras at the Ford* mounted on his impossibly long horse; but these are minor details. In a work of this nature, what is of almost equal importance to the selection of the pictures is the writing of the critical descriptions which accompany them. Of necessity they must be eulogistic, yet unless eulogy is tempered with discrimination



ROSA BONHEUR BY CONSUELO FOULD, MARQUISE DE GRASSE
FROM "ROSA BONHEUR'S REMINISCENCES" THEODORE STANTON MELROSE

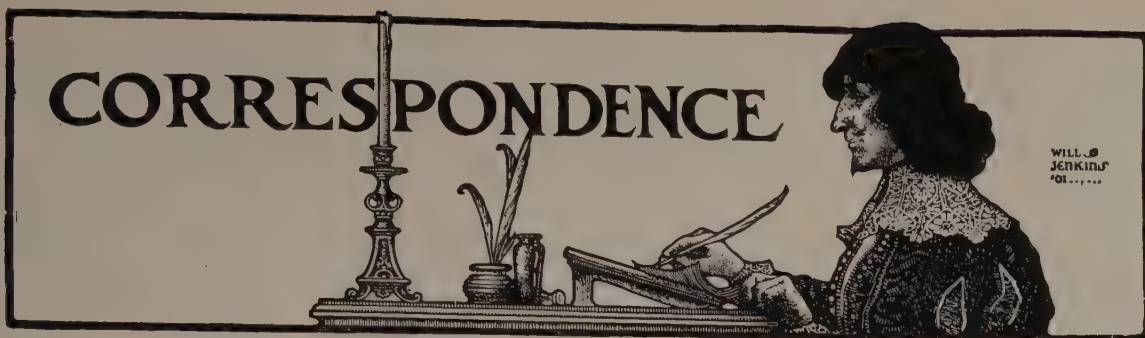
and supported by fact, it is apt to cause a reaction in the mind of the reader against the merits of the work described. Mr. Witt has proved equal to the task, and his notes are a model of good taste—concise, informative, and interesting. In an introduction to the book of over fifty pages he gives a brief account of the rise of the various schools in Europe which are represented in the work, which clearly places before the reader their different aims and achievements. The illustrations, for the most part, give a wonderfully good idea of the original pictures, reproducing the detail and general effect with great fidelity. It is unfortunate that

the photogravure frontispiece is one of the poorest in this respect, and hardly forms a fair sample of the other contents of the volume.

To the filial devotion of Mr. Arthur Lucas we owe the large and sumptuously mounted volume containing the memoir of his father, John Lucas, the well-known portrait painter. The illustrations to this are especially good; they are seventy-two in number, many of them being full-page plates, and form an interesting portrait gallery of many of the well-known personages who lived during the reign of William IV. and the earlier portion of that of Queen Victoria. The memoir itself is hardly so interesting. Lucas lived a singularly placid and uneventful life, and though he mixed with great people it was strictly in his professional capacity, and his correspondence with them, of which there is much recorded, is almost wholly confined to his commissions. He commenced his art career as an engraver, being bound apprentice to Samuel Reynolds in 1821. This was a year later than that other Lucas—the clever and ill-fated David—was bound to the same master. The two Lucases, who, though of the same name, were unrelated, must have worked side by side for six years; but no mention is made of David, who, after mezzotinting his immortal plates after Constable, was destined to be buried in an unnamed pauper's grave at Fulham Workhouse. The plate of *Donna Maria, Queen of Portugal*, after Lawrence—not Laurence, as it is spelt on the reproduction—which John Lucas made a few years after he had become a master engraver shows that if he had kept to mezzotinting he might have

attained to even more distinction as an exponent of the black and white art than as a painter. It is rich, brilliant and well-drawn, and as Mr. Arthur Lucas suggests, will bear comparison with the other engravings of the same series—the well-known Lawrence work—which were executed by another of his fellow apprentices with Reynolds—Samuel Cousins. Lucas, however, turned his attention to portrait painting; he had the knack of producing attractive likenesses, well drawn and distinguished by pleasant colour, which, while never attaining great excellence, held their own with those of Grant, Graves and the other fashionable artists of the period. His *clientèle* soon included many of the greatest personages of the land. He was practically painter-in-ordinary to the Duke of Wellington, and was honoured with the patronage of royalty. He had more commissions than he could execute, and if in the latter part of his career he turned his attention to general painting, it was rather to escape from the tedium of perpetual portraiture than from lack of sitters. The most untoward incident of his professional life was the rejection of the first of his portraits of the Duke of Wellington, of whom he painted nearly a score, by the Academy. Lucas resented this in his mild way, and though he was a constant contributor, never attempted to seek membership. The memory of his art will be perpetuated by the several specimens now hanging in the National Portrait Gallery; though never great it was always refined and pleasing. When the pendulum of fashion swings round, and the best of the Victorians become old masters, if only of the minor kind, it is probable that his pictures will be more sought after. In the meanwhile we must be grateful to Mr. Lucas for a piece of conscientious biography, the utility of which is considerably enhanced by the very complete list of the painter's principal works.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Crown Derby Plates and Teapot.—A2,653 (Taunton).—We are afraid that without some further particulars it is impossible to give a valuation of the plates and teapot. The former may be worth anything from 5s. each, and the teapot anything from 10s.

Oak Settle.—A2,669 (Bury).—The photograph represents an old oak settle of seventeenth-century English. Its value is about £14 14s.

Grandfather Clock, etc.—A2,676 (Aberystwyth).—It is difficult to give a reliable opinion of this old clock by Mearkwick without an inspection of the article, or at least a photograph. There was a James Marwick admitted to the Clockmakers' Company in 1692. Your long-case clock, therefore, is probably in a Queen Anne walnut case, and its value is from £20 to £30; if inlaid, its value is greater. The walnut chair, with presumably a cane (not wicker) back and seat surmounted by two cherubs supporting a crown, is typical of those made in the time of the Stuarts. Probably this dates back to Charles II. Its value is from £20 to £25 if in good condition and in its original state. We are sorry we can make nothing of your description of the mirror. A photograph would be a great help.

Clock and Bronzes.—A3,006 (Ormskirk).—The clock and bronzes shown in your photograph are Victorian. At present they would not be much sought after. The Marli horses, if real bronze, are worth from £6 10s. to £8 10s., according to size, and the clock and figures, perhaps, £10, subject to finding a purchaser.

Chairs.—A3,012 (Wigan).—The chairs referred to in your photograph are late Sheraton, and although beautifully made, they are not of great value. The single chairs, if in good condition, are worth from 30s. to 40s.; the armchair about 55s. to buy.

Hogarth's "Marriage à la Mode."—A3,098 (Ather-ton).—The value of the set of Hogarth's *Marriage à la Mode* as described is little more than 10s.

Mezzotint by W. Vaillant.—A3,157 (Grimsby).—The mezzotint of the scene in a farmhouse kitchen by W. Vaillant is worth from £1 10s. to £2.

Coin found in Ruins of Goa, dated 1787.—A3,197 (Morpeth).—Your coin would probably only be worth a little more than its value as old silver.

"Cries of London."—A3,308 (Co. Tipperary).—The plates of the *Cries of London* were so extensively reproduced from time to time that it is quite impossible to tell the numbers which were originally issued. You will find full particulars about them in *The Life of Wheatley*, by W. Roberts, which forms the extra

number of *THE CONNOISSEUR MAGAZINE*, lately published. The set of mezzotint plates of the subjects by T. G. Appleton were issued within the last few years by Messrs. Henry Graves & Co., of Pall Mall, at thirty guineas. We believe the copies in colour are at a premium; but you could obtain full particulars by applying to the publishers.

French Chairs.—A3,349 (Chiswick).—It is quite impossible to give an opinion on French furniture from a photograph, because its value depends largely upon the tapestry with which it is covered. These chairs are Louis XV. in design, and if the tapestry is old they are of considerable value. There is no better method of disposing of them than by sending them to Messrs. Christie's auction rooms in King Street, St. James's, S.W. They should on no account be sold without reserve, and if Messrs. Christie accept them to be sold in their rooms, you should be guided by them as to a proper protective price.

Race Prints.—A3,368 (Bideford).—The original prints of "Epsom," "Newmarket," and "Ascot Heath" races, drawn and engraved by Pollard, should be worth about £15 each.

"Rudiments for Drawing the Horse."—A3,369 (Brussels).—The value of your book is only 10s.

Panorama of Funeral Procession of Duke of Wellington.—A3,398 (Margate).—From your description we should value this at from £4 to £5; but we can hardly state a definite sum without actually seeing the panorama.

Jug.—A3,400 ("X.Y.Z.," Davenport).—Judging from your description, the jug appears to be Davenport; but the inscription is distinctly unusual. We should place its value at about 15s., but could give this more satisfactorily if we were able to see the jug itself.

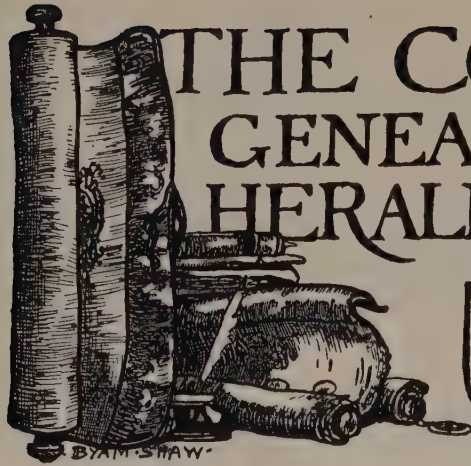
Vases.—A3,414 (Guildford).—These vases or cups are certainly modern. They may be Paris work of the last thirty or forty years, and so possess little collector's value. As decorative items they are worth £5 or £6. This is, of course, a very provisional valuation; but it is impossible to be on safe ground without actual examination of the objects.

Pewter Tureen.—A3,422 (Newquay).—The pewter tureen is modern work, and so possesses little commercial value.

Plaques.—A3,426 (Dundee).—We are afraid it is quite impossible for us to give any opinion on the plaques without seeing them.

Paintings on Glass.—A3,461 (Borth).—The paintings on glass by W. B. Walker belong to the end of the eighteenth century and beginning of the nineteenth. The value of the five subjects would be about 35s.

Books.—A3,481 (Weston-super-Mare).—None of the books are of much commercial value. The Plutarch is complete in five volumes, and only worth about 10s. in all.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. The English ancestry of American emigrants has been made a speciality, and we have in our possession some thousands of unpublished clues, from the public records which have been long sought for by Americans. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

“GEM” [THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

BUTLER.—The Butler family of Poland appear to have left Ireland early in the seventeenth century, and became of some prominence in Warsaw. The arms borne by them are, however, entirely distinct from those of the Ormonde family, chief of the Butlers in Ireland being *Gules a basket or, full of flowers proper*.

“GOLDEN MILITIA.”—The Order of the “Golden Militia,” or “Golden Spur,” recently conferred on the Duke of Norfolk by Pope Pius X., is considered to be one of the most ancient of the Pontifical Orders. Under new regulations issued in 1905, it has been separated from the Order of St. Sylvester, with which it was for a time united, and is now very rarely bestowed, the Duke of Norfolk being only the fifth recipient of the honour.

GILBERT.—John Gilbert, Archbishop of York 1757-1761, was not son of John Gilbert, Fellow of Wadham College, Oxford, and vicar of St. Andrew's, Plymouth (as stated in the *Dictionary of National Biography*), but his grandson, being son of John Gilbert, Warehouse Keeper to the East India Company, who died 25th May, 1732, and whose death is announced in the *Gentleman's Magazine* as that of “the father of the Dean of Exeter.” The son was Dean there 1726-1740, and was admitted to Merchant Tayler's School 12th Sept., 1701, the date of birth being given as 18th Oct., 1693.

“KENSINGTON.”—It was in January, 1718/9, that a patent was granted, at the instance of Lord Stanhope, to James Christopher Le Blon, the painter and engraver, for his “new invention of multiplying of Pictures and Draughts by natural colours with Impression, which hath never yet been used or invented by any person, and meets with a general approbation as well for its Ingenuity, as the Great Benefit and advantage that will accrue to the Publick thereby.”

PHILL.—The arms on the seal sent are identical with those granted to Henry Phill, of London, merchant, and the right to them only belongs to his heirs and descendants. In heraldic

terms they are described as *Gules a lion rampant or, on a chief argent two escallops sable*.

A. R. D.—The Registers of Olney published by the Buckinghamshire Parish Register Society in 1907 do not begin until 1665; but it is evident that a volume commencing in 1604 was in existence about seventy years ago, when Lipscomb wrote the *History of Buckinghamshire*, as he gives extracts from it. The whereabouts of this early register book is not now known; but we understand that some ancient parish records were burnt by the local authorities about half a century ago, and this register may have been amongst them.

LOVELACE.—The date and place of death of Col. Francis Lovelace, the Royalist Governor of Carmarthen, 1664-5, is not known with any certainty; but it is not improbable that he was identical with Francis Lovelace, of Baltimore, Co. Maryland, whose will was proved there 19th May, 1684, and in which he mentions his “cousin Charles Gorsuch.” Charles was the son of Rev. John Gorsuch, rector of Walkern, Co. Herts., and his mother was Anne, daughter of Sir William Lovelace, father of the above Col. Francis, and of Richard Lovelace, the celebrated cavalier poet, author of the well-known lines—

“Stone walls doe not a prison make,
Nor iron bars a cage.”

And it is known that Anne, widow of the Rev. John Gorsuch, died in Maryland. In a poem by Richard, entitled “Advice to my best Brother, Col. Francis Lovelace,” the following lines occur—

“Frank, . . . trust not too far
Thyself to waving seas . . .

“Yet settle here your rest, and take your state,
And in calm halcyon's nest ev'n build your fate;

“Frank, to undo thyself why art at cost?”

From which it would appear that the poet was endeavouring to dissuade his brother from a projected departure from England.

The Fascination of Supreme Value"

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For many years it has been generally recognised that all who avail themselves of the clearance reductions at

HAMPTONS' GREAT JANUARY SALE

must necessarily

A LARGE PERCENTAGE OF THE MONEY FOR GOODS OF SIMILAR QUALITY WOULD HAVE COST THEM ELSEWHERE.

In addition to the great reductions throughout all Departments this Sale includes:

1. Surplus Stocks of Cabinet and Upholstered Furniture from our own Factories.

2. Stock of high class Bedroom Suites, purchased on such favourable terms as enable us to sell them at less than the actual cost of production.

3. Persian Rugs, purchased for cash under most exceptional circumstances.

4. Large Manufacturers' Stocks of Axminster Carpets, consisting of over 14,000 yds. which we are selling at 15% less than manufacturers' actual cost.

See pages 13 and 14.

5. Several Sets of Superior Oak Chairs, with loose seats, in morocco.

Small chairs

Usual price £1 17 6

Reduced to £1 7 6

Arm Chairs

Usual price £2 17 6

Reduced to £2 5 0

C2 As illustrated below. 17 Oak Gate Leg Tables, 3ft. 3 in. x 3 ft., made to match C1.

Reduced to £1 10 0



C1 45/-

6. Jacobean Dressers, 5 ft. As Reduced to £4 15 0

7. Many Queen Anne Sideboards, 5 ft. Reduced to £12 10 0

8. English Walnut Inlaid Sideboard, with 2 drawers and 3 cupboards. Usual price £16 0 0 Reduced to £11 10 0



C2 30/-

9. Mahogany Adams fitted with 4 and 2 cupboards. Usual price £14 0 0 Reduced to £10 0 0

10. Telescope Tables, 6 in. x 3 ft. 6 in. Usual price £5 10 0 Reduced to £3 10 0

11. Mahogany Telescope 6 ft. 0 in. x 3 ft. Usual price £6 0 0 Reduced to £4 0 0

12. Many Inlaid Circled Sideboard, size 5 ft. 0 in. Usual price £7 5 0 Reduced to £5 10 6



C3 95/-

C10

5 Mahogany Inlaid Sheraton Sideboards,

size 5 ft. 6 ins., fitted with brass rail and curtain.

Clearing at £7 15 0



C10

£7 15 0



C11 7 Mahogany Inlaid Dining Tables, size 5 ft. x 3 ft. 6 ins. To match Sideboard C10, as illustrated. Clearing at £4 10 0

C13 12 Mahogany Arm Chairs, to match. Clearing at £2 10 0



C12 36 Solid Mahogany full size Dining Chairs, loose seats, in antique leather, as illustrated. Clearing at £1 9 6

C210 1 Oak Overmantel, size 4 ft. 6 in. x 2 ft. 5 in. Original price £1 17 6. Clearing at £1 7 6

C211 1 6 ft. Sheraton Sideboard, with 2 drawers and 2 cupboards. Original price £18 10 0. Clearing at £15 10 0

C212 1 5 ft. 6 in. Mahogany Queen Anne Sideboard, with brass rails at back, 2 cupboards and 1 drawer. Original price £11 18 6. Clearing at £9 18 6

C213 6 Oak Morning Room Sets, consisting of 2 easy, 2 arm, and 4 small chairs, upholstered in tapestry. The set of 8 chairs, £18 10 0



C14

£13 18 6

C14

9 Sideboards, in fine figured mahogany, with shaped fronts, size 5 ft.

Clearing at £13 18 6

C15 Mahogany Inlaid Chairs, in morocco, to match C10. Clearing at £1 5 6

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C 16 1 Finely Made Sideboard, in mahogany, size 7 ft., with ebony inlay; also 1 Dining Table to match, 7 ft. x 3 ft. 6 ins.
Usual price £32 5
Reduced to £24



C 16

C 17 6 Small Chairs in mahogany, loose seats, upholstered in morocco.
Clearing at £1 15

2 Arm Chairs, to match.
Clearing at £2 15



35/-

C 17

45/-

C 18 24 Mahogany Chairs, with loose seats, upholstered in morocco.
Usual price £2 5
Reduced to £1 16 6

C 19 Massive Wainscot Oak Telescope Table, 8 ft. x 5 ft.; very finely carved.
Usual price £42 10
Reduced to £30



C 24 £28 10 0

C 20 14 ft. Oak Telescope Table, finely carved and finished.
Usual price £21
Reduced to £15 5

C 21 6 ft. Oak Sideboard, with cupboards and drawers, glass back.
Usual price £23 10
Reduced to £18

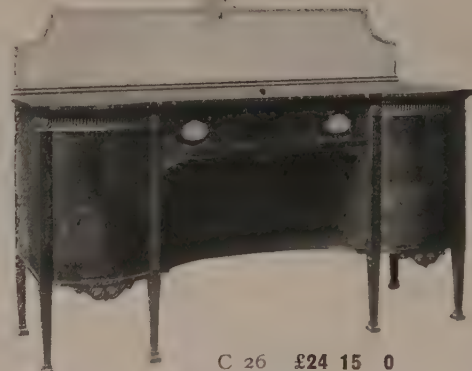
C 22 2 Oak Welsh Dressers, size 4 ft. 6 ins.
Clearing at £4 15

Clearing at
£ s. d.

C 23 4 Mahogany Queen Anne Sideboards, size 6 ft., with cupboards and drawers, and brass rail.
Usual price £16 10
13 10 0

C 24 1 Massive William and Mary Shaped Front Mahogany Sideboard, with finely inlaid panels size 6 ft. 6 ins., as illustrated.
Usual price £44 10
28 10 0

C 25 1 Oak Jacobean Overmantel, size 4 ft. 6 ins. x 3 ft. 0 ins.
Usual Price £61
4 10 0



C 26 £24 15 0

C 26 1 Finely Made Mahogany Sideboard, 9 ins., as illustrated.

Usual price
Clearing at

C 27 6 Throne Settees, upholstered in hair, and covered in tapestry, as illustrated.

Usual price
Clearing at

C 28 30 Oak Jacobean Chairs, to match Sideboard C 30, full stuffed and covered in tapestry.

Clearing at

C 29 6 Oak Jacobean Arm Chairs, full stuffed seat, and covered in tapestry. To match C 28.

Clearing at

C 30 12 Oak Sideboards, size 5 ft., nicely carved and finished, as illustrated.

Clearing at



C 28 25/-



C 27 £6 18 6

C 31 8 Telescope Tables, to match Sideboard C 30, 5 ft. x 3 ft. 6 ins.
Usual price £5 10 0
Clearing at

C 32 4 Oak Telescope Tables, 6 ft. 0 ins. x 3 ft. 6 ins.
Usual price £6 0 0
Reduced to

C 33 2 Oak Bureau Bookcases, combined.
Usual price £31 0 0
Reduced to



C 30 £9 10 0

C 34 1 Finely Made Fume Sideboard, as illustrated.

Usual price

Reduced to

C 35 1 Queen Anne Mahogany Sideboard, with finely carved panels, as illustrated.

Usual price

Reduced to

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C36
Seven-piece Suite,
£13 17 6

Drawing Room Suites, comprising Stuff-over Settee, Stuff-over Easy Chair and 4 Small Mahogany Inlaid Chairs, upholstered in Tapestry, C45.

Usual price £17 0 0. Reduced to £13 17 6

any Arm Chair, upholstered back and seat, covered in rose silk, slightly soiled.

Usual price £6 10 0. Reduced to £4 10 0

Adams Mahogany Carved Cabinet, 2 ft. 6 in. wide by 6 ft. 6 in. high.

Usual price £32 10 0. Reduced to £25 0 0

Mahogany Display Cabinets, size 4 ft. 6 in. wide by 6 ft. 6 in. high.

Usual price £12 15 0. Reduced to £8 15 0

Walnut 5-ft. Cabinet, with fine carved Frieze panels. Reproduction of the Queen Anne period. Usual price £48 0 0. Reduced to £34 10 0

Mahogany Queen Anne Cabinets. Clearing at £6 18 0

Mahogany Inlaid Bureaux, 2-ft. 6-in. Clearing at £3 10 0

Mahogany Bureaux, with carved flaps. Clearing at £3 10 0

Highly Moulded Mahogany Bureau, cabriole legs.

Usual price £7 10 0. Reduced to £4 18 6

Mahogany Inlaid Cabinets, 4-ft. high, as illustrated. Usual price £12 15 0. Reduced to £6 7 6

Mahogany Inlaid Sutherland Cabinets. Clearing at £1 9 6

C47. 18 Mahogany Inlaid Palmstands. Clearing at £1 5 0

C48. 4 Mahogany Cakestands. Usual price £1 5 0. Clearing at £1 1 0

C49. 16 Mahogany Circular Palmstands. Clearing at £1 2 6



C45 £6 7 6



C 50. £21 0 0

C 50. 1 Louis XV. China Cabinet, as illustrated.

Usual price £28 10 0 Reduced to £21 0 0

C 51. 18 2 ft. Mahogany Inlaid Bureaux, as illustrated.

Clearing at £2 8 6

C 52. 1 Mahogany Double Pedestal Writing Table, finely carved, size 4 ft. 9 in. x 3 ft., top covered with morocco, 9 drawers, and 2 cupboards, exceptional quality.

Usual price £35 0 0 Reduced to £25 0 0

C 53. 1 Louis XV. Writing Table, gilt mounts.

Usual price £25 0 0 Reduced to £15 10 0

C 54. 1 finely finished Inlaid Louis XVI. Work Table.

Usual price £15 15 0 Reduced to £7 15 0

C 55. 12 Mahogany colour Music Cabinets as illustrated. Usual price 31/6. Reduced to 25/-

C 56. 10 Adams Mahogany Centre Tables, as illustrated. Clearing at £1 12 6



C 61. 25/6



C 56. 32/6



C 57. 41/-



C 55. 25/-

C 57. 6 Sets of Quartette Tables in Mahogany.

Clearing at £2 1 0

C 58. 8 Mahogany 4 ft. Adams Cabinets, as illustrated. Clearing at £7 10 0

C 59. 6 Drawing Room Suites to match Cabinet, consisting of Stuff over Settee, 2 Easy Chairs and 4 Small Chairs, covered in tapestry. Usual price £25 0 0 Reduced to £18 10 0

C 60. 13 Assorted Drawing Room Tables, slightly marked, at prices much less than cost.

To clear, from 15/-

C 61. 6 Mahogany Drawing Room Chairs, covered in tapestry. 25/6 each.



C 58. £7 10 0

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C62 1 Only Oak Reproduction Stuart Chair, finely carved, upholstered seat. As illustrated
Usual price £10 0 0
Reduced to £5 0 0



C63 1 Only Arm Chair, as illustrated.
Usual price £15 0 0
Reduced to £7 10 0



C64 18 English Gilt Mirrors, 30 x 17½ ins. As illustrated
Reduced to 14/9



C65 14 Mahogany Inlaid Piano Stools, covered in tapestry, as illustrated.
Usual price £1 9 6
Reduced to £1 5 0



C65. 25/-



C66 16 Chippendale Mahogany Octagonal Tables, size 22 x 22 ins. As illustrated
Usual price £1 13 0
Reduced to £1 7 6

C66 27/5

C67 1 Finely Carved Chippendale Enclosed Tea Table.
Usual price £24 10 0. Reduced to £12 5 0

C68 1 Corner Chair, upholstered in blue velvet.
Usual price £2 15 6. Reduced to £2 0 0

C69 1 Mahogany Inlaid Arm Chair, in tapestry.
Usual price £3 15 0
Reduced to £1 17 6

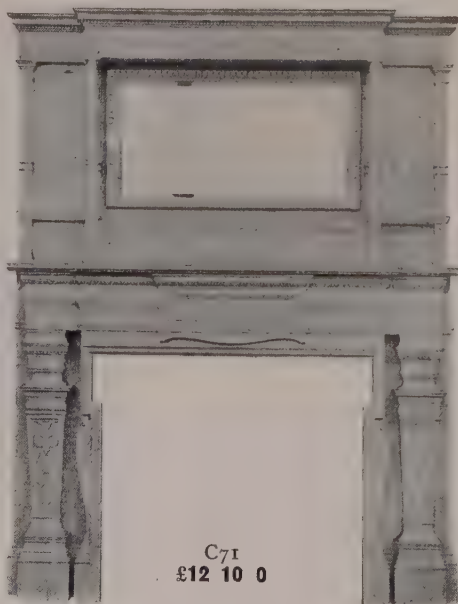
C70 1 Gilt Marquise Settee and 2 Small Chairs, in broché silk.
Usual price £28 10 0
Reduced to £16 0 0

C71 1 White Chimney Piece, as illustrated.
Usual price £25 0 0
Reduced to £12 10 0

C72 1 Finely Carved Oak Chimney Piece and Overmantel, 9 ft. 1 in. high x 7 ft. 9 in. wide.
Usual price £68 10 0
Reduced to £48 10 0

C73 1 White Boldly Carved Georgian Mantel Piece.
Usual price £39 10 0
Reduced to £19 15 0

C74 Various Mantel Pieces to be cleared at less than half price.
From £4 upward



C71
£12 10 0



C75 8 Oak Card Tables, as illustrated.
Clearing at 18/- each.



C79 14 Oak Revolving 2-tier Bookstands, as illustrated.
Clearing at 27/6 each.



C76 10 4 ft. Mahogany Bookcase, astragal doors, as illustrated.
Clearing at £7 17 6



C78 7 Oak Hall Wardrobes, size 3 ft. 6 ins. x 6 ft. 6 ins. high.
Clearing at 90/-

C80 1 Panelled Oak Hall Seat. Usual price £2 15 0
Clearing at £1 18 6 each.

C81 3 Oak 2 ft. Hallstands, glass backs, 6 pgs. Clearing at £1 6 0 each.

C82 Fumed Oak Hall Wardrobe, 6 ft. 4 in. x 3 ft. wide. Usual price £9 15 0
Clearing at £7 18 6 each.

C83 1 Antique Coloured Settee, cane panel holstered seat. Usual price £5 12 6
Clearing at 10/-
C84 1 Hall Wardrobe combined, in oak, size 4 ft. 10 in. high. Usual price £31 10 0
Clearing at 10/-
C85 A 4 ft. 6 in. Quaker Mahogany Bookcase, price £34
Clearing at 10/-
C86 1 Mahogany Bookcase, 6 in. x 6 ft. 4 in. high. Usual price £18 10 0
Clearing at 10/-
C87 1 Superb Chippendale Mahogany Bookcase, moulded carved astragal under part enclosed by panelled doors. Usual price £75 0 0
Clearing at £75 0 0



C77 30 Oak Gate Leg Tables, size 3 ft. 6 in. x 2 ft. 6 in. as illustrated. Clearing at 10/- each.

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Easy Chairs, as illustrated, all hair, and covered in various colourings of tapestry.

Reduced to £3 18 0
Clearing at £5 17 6

Various Upholstered Easy Chairs, stuffed all hair. Usual price Reduced to £4 5 0

Chairs, with wings covered in Usual price £2 8 0 Reduced to £1 13 6

er Chairs, with upholstered seat, Clearing at £2 17 6

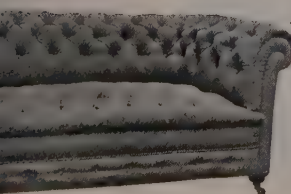
Ottomans, in an assortment of s illustrated. Clearing at £2 17 6

. Chesterfield Settees with extra ing, cane edge, upholstered all covered in various colours and tapestry. Usual price £9 15 0 Reduced to £7 12 6

t. Chesterfield Settees, upholstered selection of coverings. Usual price £9 0 0 Clearing at £6 10 0



C 93. 57/6



C 94. £7 12 6



C 90. 85/-



C 91. 33/6



C 92. 57/6

C95. 1 4-ft. Settee, upholstered in tapestry. Slightly soiled. Usual price £5 0 0 Reduced to £2 10 0

C96. 14 6-ft. Chesterfield Settees, with one end adjustable, upholstered all hair, and covered with selection of tapestries. Usual price £9 10 0 Reduced to £7 10 0

C97. 1 Cosy Corner, upholstered in tapestry, soiled. Usual price £30 0 0 Reduced to £5 0 0

C98. Special Line in Basket Chairs, upholstered in cretonne. Clearing at £0 10 6



C99. £7 12 6

C103. 6 Oak Tables, with fold over top, size 3-ft., as illustrated. Clearing at £2 13 6



C101. 85/-



C103. 53/6

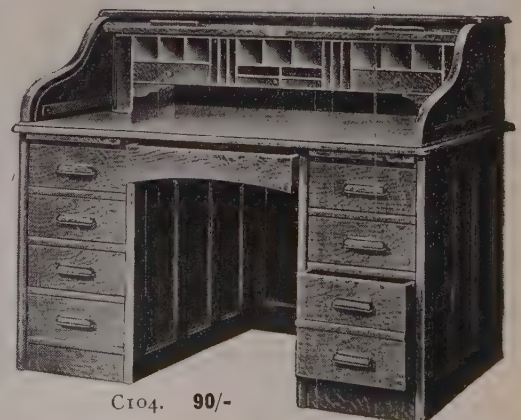
C104. 10 3 ft. 6 in. Oak Roll Top Desks, suitable for Home or Office, as illustrated. Clearing at £4 10 0

C105. Selection of Arm Revolving Chairs. From 17/6

C106. 1 Oak Dwarf Bookcase, 3 ft. 10 in. high, 1 ft. 3 in. wide Clearing at 18/-

C107. 2 Mahogany Inlaid Card Tables. Usual price £5 0 0 Reduced to £4 0 0

C109. 2 Mahogany Inlaid Envelope Card Tables. Usual price £4 10 0 Reduced to £3 5 0



C104. 90/-

C99. 10 3-ft. Mahogany Bureau Bookcases, as illustrated, with astragal doors Clearing at £7 12 6

C100. 10 Mahogany 2-ft. Bureaux, 4 drawers, automatic action. Clearing at £2 15 0

C100a. 8 Mahogany 2 ft. 6 in. Bureaux, with quartered panels. Clearing at £3 15 0

C100b. 6 Mahogany Inlaid 2 ft. 6 in. Bureaux, with 4 drawers Clearing at £2 12 6

C100c. 3 Carved Oak Dwarf Bookcases, 5 ft. 6 ins. wide, 4 ft. high. Usual price £17 10 0 Clearing at £13 10 0

C101. 8 Mahogany Inlaid Writing Tables, size 3-ft., as illustration. Usual price £6 0 0 Reduced to £4 5 0

C101b. 4 Mahogany Inlaid 3 ft. Writing Tables, Clearing at £3 18 6

C102. 1 Reproduction Louis XV. Waxed Rosewood Writing Bureau, with gilt mounting. Usual price £38 10 0 Reduced to £18 0 0

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Cosy Chairs at Clearance Reductions.



C110 75/-



C111 10/6



C112 Without Leg Rest 57/6
With Leg Rest 69/6

12 Large Stuff Over Lounge Easy Chairs, covered in selection of tapestries.

Usual price £5 0 0
Reduced price £3 15 0

13 Antique Walnut Finish Stools, size 18-in. X 13-in.

Clearing at 10/6

16 Oak Adjustable Back Chairs, with loose Cushion seat and back, with Leg Rest. Clearing at £3 9 6
Without Leg Rest £2 17 6



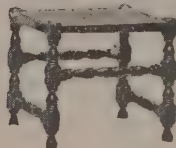
C113 21/-



C115. 18/6

12 Mahogany Cane Stools, 18-in. X 13½-in. X 20-in., as illustrated.

Clearing at 18/6



C117 14/6

18 Antique Walnut Finish Stools, size 20-in. X 15-in.
Clearing at 14/6

18 Mahogany Inlaid Small Chairs, covered in tapestry, as illustration.

Clearing at £1 1 0

C118 4 Mahogany Inlaid Wheel Back Chairs, cane seats and loose cushions.

Original price £6 10 0
Clearing at £3 5 0



C114 41/6

10 Mahogany Inlaid Arm Chairs, as illustrated.

Clearing at £2 1 6



C116 £5 18 6

8 Easy Chairs in Morocco, stuffed all hair, as illustration.

Usual price £7 10 0
Reduced price £5 18 6

SPECIAL.—The 1910 Season's accumulation of shop-soiled Models of Chesterfields, Settees and Easy Chairs WILL BE CLEARED AT ABOUT HALF PRICE.

ANTIQUE FURNITURE.

Including a special purchase of interesting examples of useful old furniture secured on terms which enable us to sell them at a reduction.



(1)

O 1 Antique Elm Chair, seat, in great variety, see illustration. From

O 2 A number of similar chairs with upholstered seats.

O 3 A Set of 6 Old Chairs, with loose seats, upholstered seating. Usual price £12 0 0
Reduced to £8 0 0

O 4 A Set of 6 Old Chairs, in stuff over seats. Usual price £12 0 0
Reduced to £8 0 0

O 5 A Set of 6 Single and 1 Arm Mahogany Chippendale Chairs, with upholstered seats, see illustration.

Usual price £26 10 0
Reduced to £18 10 0

O 6 Several Sets of Chippendale Sheraton and Hepplewhite Chairs.

From £35 to £250
all greatly reduced

O 7 A Suite of 4 single and 2 Arm Empire Chairs, white and gold decoration, covered in stripe velvet.

Usual price £40 0 0
Reduced to £20 0 0



O 5 Set of 7 Chairs for £18 10 0

O 8 Invalid's Chair, with leg rest, leather, exceeding comfortable, and fitted with propelling movement.

Usual price £12 0 0
Reduced to £8 0 0

O 9 Carved and Gilt Arm Chair, with leather seat and back.

Usual price £12 0 0
Reduced to £8 0 0

O 10 A very large set of Grandfather Easy Chairs.

All greatly reduced

O 11 A very large set of Antique Dressing Room plate racks.

From 95/- each

O 12 6 ft. Well upholstered sofa, as illustrated.

Usual price £12 0 0
Reduced to £8 0 0



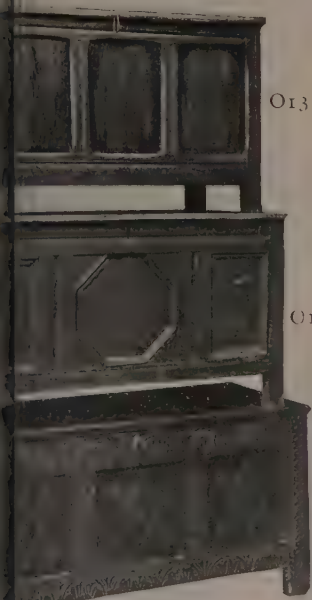
O 12

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FURNITURE—continued.



O13

O13. Plain Oak Coffin, as illustrated. Usual price £4 10 0
Reduced to £2 18 6

O14. Old Oak Jacobean Coffin, as illustrated. Usual price £4 7 6
Reduced to £3 15 0

O15. Carved Oak Coffin. Usual price £5 18 6
Reduced to £4 18 6

O16. A large and varied stock of old Oak Coffins, carved, plain and parqueterie panels, all greatly reduced.



O17

O17. 2-ft. 6-in. Antique Mahogany Knee-hole Dressing Tables, as illustrated. From £8 10 0



O18

Mahogany Club Foot Dining Table, 4-ft. 8-in. by 3-ft. 4-in. Usual price £7 15 0
Reduced to £5 15 0

Real fine Chippendale Ball Foot Dining Table, similarly reduced

Large assortment of Old Brass, and Copper, useful household articles at Half Price



O21 £7 15 0

Welsh Wardrobes, 4-ft. 6-in. wide, as illustration. From £7 15 0

ANTIQUE FURNITURE—continued.



O22 £8 15 0



O23

O22. A quaint Grandfather Clock, with Brass Dial; 8-day movement striking on two Bells; as illustrated. Usual price £17 15 0
Reduced to £8 15 0

O23. Old Mahogany Tables, as illustrated. Usual price £3 15 0
Reduced to £2 15 0

O24. An 8-day Clock, in a tall Oak and Mahogany Case, as illustrated. Usual price £13 15 0
Reduced to £9 15 0



O24 £9 15 0

O25. A very large and varied stock of Grandfather Clocks. From £4 15 0 to 125 Guineas. All greatly reduced.

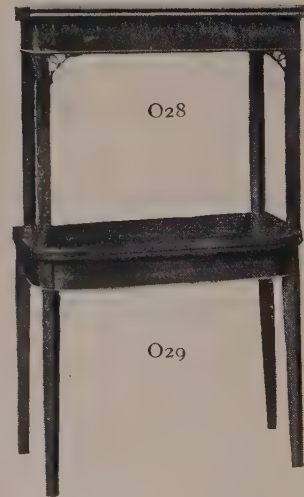


O27

O26. Two English Marqueterie Serpentine Front Commode Chests, 4-ft. 1-in. wide, as illustration. Usual price 50 Guineas. Reduced to 25 Guineas each.

O27. A very fine Marqueterie ditto, with inlaid top, 4-ft. 1-in. wide, as illustrated. Usual price £33 10 0
Reduced to £16 10 0

O26



O28

O29

O28. Mahogany Chippendale Card Table, as illustrated. Usual price £5 18 6
Reduced to £3 15 0

O29. A Sheraton ditto, as illustrated. Usual price £4 15 0
Reduced to £2 15 0

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ANTIQUE FURNITURE—continued.

- O30. A very fine Louis XVI. 4ft. 6in. Writing Table, with gilt ormolu mounts.

Usual price 150 Guineas.
Reduced to 75 Guineas.

- O31. A vast collection of Old Mahogany and Mahogany Inlaid Sheraton, Hepplewhite, and Adams Sideboards, all at greatly reduced prices.



O30
75 Guineas.



O32

- O32. Black and Gold Lacquer Cabinet, on original stand, as illustrated. Height 5-ft. 2½-in., width 2-ft. 9-in.

Usual price £18 15 0
Reduced to £12 15 0

- O33. Black and Gold Lacquer Corner Cupboard, as illustrated. Height 3ft.

Usual price £5 10 0
Reduced to £4 10 0



O33

- O34. A large stock of Antique Lacquer Cabinets, Tables, and Chairs, all at greatly reduced prices.



- O35. Old English Mahogany Commode Chest, Inlaid with Brass, White Marble Top; 4-ft. wide.

Usual price £25 10 0
Reduced to £15 10 0

- O36. A fine Marqueterie ditto 4-ft. 2-in. wide.

Usual price £39 10 0
Reduced to £25 10 0

- O37. A magnificent Louis XVI. Settee and 2 Arm Chairs, richly carved and covered with fine old silver laced brocade.

Usual price £125.

Reduced to £65



O37

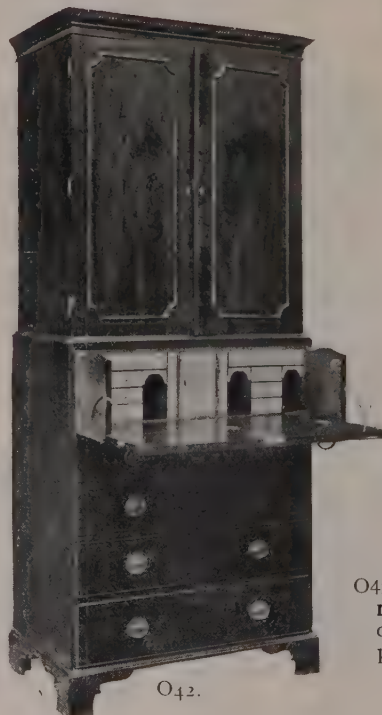
ANTIQUE FURNITURE—continued.



O38 £12 10 0

- O38. A well made Mahogany Bureau Bookcase, as illustrated, 3 ft. 8 in. wide.

Usual price £18 10 0
Reduced to £12 10 0



O42.

The large number of
Old Bureaus
Old Secretaries
Old Bookcases

which are
being cleared

Great Reductions

afford many bargains
such as
will seldom be



O39

- O39. A Chippendale Double Chest of Drawers, with fretted frieze and canopy, as illustrated, 3 ft. 7 in. wide.

Usual price £25 10 0
Reduced to £15 10 0

- O40. An immense stock of Wardrobes and Gentlemen's Wardrobes, all at greatly reduced prices.

O41. A great variety of Dressing Tables, Toilett Mirrors, etc., all at greatly reduced prices.

- O42. A very superior made Gentleman's Wardrobe, 3 ft. 3 in. wide, fitted with drawers and sliding trays in part, as illustrated.

Usual price £125.
Reduced to £65

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FURNITURE—continued.



O43. A well made Mahogany 6 ft. 4 in. Sideboard, with brass rail at back, as illustrated.

Usual price
£25 0 0

Reduced to
£12 10 0

Number of interesting other Antique Sideboards be reduced to

Good Mahogany Bow-wood of Drawers. See

From £3 15 0



O45 From 75/-

Fine Arts

At Sale, HAMPTONS' extensive stock of high-class Oil and Water-Colour Drawings, Engravings (old and modern), and Fac-similes of old Engravings printed in colours, will be at specially reduced prices.

an opportunity to secure some very advantageous Works of Art of the highest class.

by—
STON
OUNCK
YOUNG
E. C. WILLIAMS
GEORGE MORLAND
ERNEST WALBOURN
F. GOODALL, R.A.
Sir PETER LETY
and other eminent artists.

by—
STANNARD
NARD
COOPER; also some choice examples by the late W. M. CALLON.
C. WILLIAMSON
HY. SYKES
WARNE BROWNE
J. E. GOODALL
W. M. CALLON.

sporting subjects in colour after Alken, Pollard, Herring and others, at greatly reduced prices.

is Sale a special feature will be made of the Framing of Pictures in a manner that combines quality and design with possible cost. Examples of these framings are on view in the

restoring of Paintings, Water Colour Drawings and Engravings is a speciality of Hamptons' Fine Art Department.

Exceptional Bargains in High-class Screens



- | | | |
|---|----------------------|---------------------|
| A. Four-fold 6 ft. 6 in. Screen, covered in superior Tapestry representing forest scenes. Finished with leather bands and nails, width of folds 24 in. | Usual price £3 18 6 | Reduced to £ 2 18 6 |
| This Screen is also to be had 6 ft. high, 18 in. folds. | Usual price £3 0 0 | 2 8 6 |
| B. Three-fold Mahogany Screen, glass panels in top, tapestry below. Fitted with reversible hinges, 5 ft. 8 in. high, 16 in. folds | Usual price £3 7 6 | 2 15 0 |
| C. Four-fold Tapestry Screen, with brocade panels in top finished with braid, 5 ft. 8 in. high, 16 in. folds | Usual price £3 15 0 | 2 15 0 |
| D. Mahogany Cheval Fire Screen, with glass panel | Usual price £1 15 0 | 1 7 6 |
| Louis XVI. Finely Carved Wood and Gilt Triple Mirror Screen, back lined with green silk, 5 ft. 10 in. high. | Usual price £35 0 0 | 25 0 0 |
| Three-fold Inlaid Satinwood Screen, covered with silk brocade. The upper panels decorated with figures after Angelica Kauffmann, 5 ft. 10 in. high, 18 in. folds. | Usual price £29 10 0 | 24 10 0 |
| Three-fold Carved Mahogany Adam Screen, covered with brocade. Wedgwood plaques in top panels, 6 ft. high, 18 in. folds | Usual price £20 0 0 | 16 10 0 |
| Three-fold Carved and Gilt Adam Screen, covered with brocade and finished with braid, 6 ft. high, 18 in. folds. | Usual Price £21 0 0 | 15 0 0 |
| Three-fold Carved and Gilt Louis XVI. Screen, covered with silk brocade, with glass top panels, 6 ft. high, 18 in. folds | Usual price £16 10 0 | 12 10 0 |
| Four-fold Painted Leather Screen, soft green ground with birds and flowers, 5 ft. 10 in. high, 20 in. folds. | Usual price £13 10 0 | 8 15 0 |
| Three-fold Screen, hand painted on wood panels, with shaped top (slightly damaged) | Usual price £14 10 0 | Half Price |
| Finely Carved Louis XV. Table Screen, covered with brocade | Usual price £10 10 0 | 4 15 0 |
| Four-fold Screen, in green ground tapestry, with coloured prints in top panel, finished with braid, 5 ft. 8 in. high, 16 in. folds | Usual price, £3 15 0 | 2 15 0 |
| Four-fold Screen, covered with green cloth, with applique work panel, 5 ft. 8 in. high | Usual price £3 15 0 | 2 10 0 |

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SCREENS—continued.

A quantity **Oak and Mahogany Framed Screens**, suitable for dining room or library, covered in coloured canvas, with leaded glass or coloured print panels, 5 ft. 9 ins. high, 20 in. folds.
Usual price £2 17 6

Reduced to
£ s. d.

1 8 9

FIRE SCREENS.

A few slightly soiled **Screens**, suitable for bedrooms, in various coloured tapestries.

0 5 0

Two-fold Japanese Lacquer Screens, inlaid with carved ivory and mother-o'-pearl, a few only.
Usual price 21/6

0 15 0

JAPANESE SCREENS.

A **Four-fold 6 ft. Handsome Japanese Lacquer Screen**, inlaid with carved ivory (slightly damaged).
Usual price £5 15

3 15 0

Four-fold Japanese Screen, handsomely embroidered in silk on satin ground, 6 ft. high, 24 in. folds.
Usual price £4 10

2 18 6

Four-fold Japanese Black and Gold or Coloured Draught Screens,
Usual price 15/-

0 11 9



ORIENTAL CHINA, POTTERY, ETC.

- A. **Chinese Coloured Mantel Vase**, 10 ins. high. .. Reduced to 6/6 each.
Can also be had in sets of five, 30/-
- B. **Chinese Coloured Vase**, 9 ins. high " 12/6 pair.
- C. **Chinese Coloured Vase**, 9 ins. high " 12/6 "
- D. **Chinese Blue and White Ginger Jar** " 5/6 each.

Modern Chinese Porcelain. A number of sets of five Mantel Vases; in blue and white, with antique crackle finish.

8 ins. .. 7/6
10 ins. .. 10/6
12 ins. .. 17/6

A pair of **Handsome French Faience Vases**, decorated ormolu mounts, hand painted, raised decoration on lemon coloured ground, artistic colourings. On ormolu base. Total height 3 ft. 10 in. Usual price £65 Reduced to £35

A large number of **old Italian and other Plaques** at half price.

ODD VASES. A quantity of **Vases, Cisterns, etc.**, to be cleared at 25 % to 75 % reduction.

Wallpapers and Decorations

at Clearance Reductions

In order to make room for our complete new collection of 1911 Designs, the whole of the present stock, which comprises the best examples of the past year, will be sold at

HALF PRICE

When small lots are left, these will be cleared at nominal prices.

English and French Wall & Ceiling Papers

This varied collection made by the best makers, contains Hand and Machine printed designs and colourings suitable for Reception Rooms, Hall and Staircase, Boudoir, Bedroom, Servants' Room, etc., etc. All papers in good condition.



The "Shadow Spray" W. Cream and White ground (per yard). Usually 1/9 Clearing at per



The "Merton" Wallpaper, with Blue, Green and Pink Stripes (12 yards long) Usually 1/6 Clearing at per piece, 9d

Friezes and

Many Charming Designs for all rooms and for use as papers. Many are LESS THAN HALF PRICE

SAMPLE PATTERNS

will be sent by post upon request exact particulars of reduction.

We do not guarantee, small quantities, that all stock. We therefore advise early and alternative selections. Inquiries attended to in room.

LAMP SHAD

at Clearance Reductions

300

Slightly Soiled Lampshades will be cleared at remarkably low prices, viz.: from

3/6 to 15/- each

A great variety of pretty Lampshades, in various designs and colours from

6/9 each



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6 ft. 0 in. Wardrobe
3 ft. 6 in. Dressing Table.
3 ft. 6 in. Washstand,
and 3 Chairs.

NS'
FORD"

my Suite, guaranteed all hand work. Designed on simple
finished a soft old mahogany colour. Wardrobe with double
cupboard and one side drawers and shelves.

Usual price £33 0 0 Clearing at £19 15 0

ash Suite, finished oak colour. Wardrobe with
r and drawer, Dressing Chest, Washstand, and 2

ed Oak Suites, comprising 3-ft. 0-in. Wardrobe
glass door, Dressing Chest, marble top Washstand,

led White Suites, Adams decoration. Mirror
robe with drawer at bottom, 2-ft. 9-in. Dressing
fixed glass, marble top Washstand with cupboard,
Usual price £7 12 6

Raincliffe" Light Oak Suite,
as illustration.

Wardrobe 2 ft. 6-in. Dressing Table,
Washstand, and 1 Rush Seat Chair.



at £5 0 0 the Suite.

ed Oak Suite, comprising 3-ft. 0-in. Wardrobe, Clearing at

Dressing Chest, 3-ft. 0-in. enclosed Washstand,

owel Horse, and 2 Chairs. Usual price £15 0 0

olid Oak Suites, with carved panels. Comprising

Wardrobe with drawer, 3-ft. 0-in. Dressing Chest

glass, 3-ft. 0-in. Washstand with cupboards, 2 Rush

Usual price £11 10 0

Inlaid Mahogany Suite, with marqueterie panels and

3-ft. 6-in. over all Wardrobe, 3-ft. 0-in. Dressing

3 long drawers, 3-ft. 0-in. marble top Washstand,

Usual price £10 10 0

Oak Suites. Large roomy hanging Wardrobe

drawer at bottom, 3-ft. 6-in. Dressing Chest with

and jewel drawers, 3-ft. 0-in. Washstand, cupboards

top, 2 Rush Seat Chairs. Usual price £11 10 0

HAMPTON'S "ROSSMORE" SUITE.



4 ft. 0 in. Wardrobe,
3 ft. 6 in. Dressing Table
3 ft. 6 in. Washstand, and
2 Cane Seat Chairs.

A highly figured and well finished Mahogany Suite, beautifully
inlaid, all hand work bevelled plates, silver oxidized fittings.

Usual price £18 10 0 Clearing at

5-ft. 0-in. Mahogany Inlaid Suites, as above. Wardrobe with extra
large hanging compartment and 2 drawers at bottom. Table
and Washstand as illustration; 2 Chairs.

3-ft. 6-in. Enamelled White Suites, with fret-cut panelled door to
Wardrobe and pink silk curtain. 3-ft. 0-in. Dressing Chest
with 3 long drawers and large shaped glass marble top
Washstand with cupboards. The whole Suite on carved legs
to allow for cleaning under. Usual price £13 10 0

4-ft. Mahogany Inlaid "Beaconsfield" Suite, Wardrobe one
part hanging with mirror door, other side with three drawers
and cupboard over long drawer at bottom. 3-ft. 6-in. Dressing
Chest with large glass, 3-ft. 6-in. Washstand with towel rails
and two chairs. Usual price £18

HAMPTON'S "OLD ENGLISH" MAHOGANY
SUITE. 3-ft. Wardrobe, 3-ft. Dressing Table, 3-ft.
Washstand, and 1 Cane Seat Chair. A very
daintily designed Young Ladies' Suite, enriched
with real carvings and black beads; all solid
wood and well made.



This is very special value. Usual price £13 10 0

3-ft. 6-in. Fine Cuba Mahogany Suites, with Adams carving and

inlaid ebony lines. Wardrobe has large hanging compartment

and long drawer. 3-ft. Dressing Chest with 3 long and 2 jewel

drawers and large framed-up mirror, 3-ft. Washstand with

white marble top and back, and 2 Chairs. Bevelled plates

and oxidized silver fittings. Usual price £15 10 0

A 4-ft. 6-in. Waxed Walnut Queen Anne Suite, comprising large

shaped top hanging Wardrobe with mirror door, 3 ft. 6 in.

Dressing Table with glass attached, 3 ft. 6 in. Washstand with

drawers, Towel Horse, and 2 Chairs. Usual price £31 10 0

4-ft. 6-in. very effective White Enamelled "Adams" Suites.

Wardrobe with large hanging cupboard and long drawer under,

3 ft. 6 in. Dressing Chest with 2 long and 2 short drawers and

large glass, 3 ft. 6 in. white marble top and back Washstand,

and 2 Chairs. Two Suites only. Usual price £23 10 0

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HAMPTONS' "RYCROFT" SUITE



5-ft. 0-in. Wardrobe.
3-ft. 6-in. Dressing Chest.
3-ft. 6-in. Washstand.
Rush Seat Chairs.



A good, reliable, all hand made, **Oak Suite**, with ample accommodation. The complete Suite.

Clearing at
£14 0 0

NOTE—The top of the Dressing Chest slides forward combining the comfort of a dressing table with the advantage of 3 large drawers.

4-ft. 0-in. Rich **Cuba Mahogany Suites**, inlaid with wide fancy bandings; highly polished. Wardrobe fitted for hanging and lined inside with Holland, long drawer at bottom; 3-ft. 6-in. Dressing Table, with separate heart-shape toilet mirror; 3-ft. 6-in. marble top and back Washstand; and 2 Chairs.

Usual price £22 16 15 0

6-ft. 0-in. **Fumed Oak Suite**, inlaid ebony and boxwood, chequer lines. Wardrobe with large centre mirror door, fitted two-thirds for hanging, one third drawers and trays; 3-ft. 9-in. Dressing Chest, with large glass; 3-ft. 9-in. Washstand; and 2 Chairs.

Usual price £26 18 10 0

Six very handsome 6-ft. 0-in. **Inlaid Mahogany Suites, Solid Mahogany throughout**, inlaid chequer lines and fine marqueterie panel. Wardrobe with two hanging wings with reflecting mirror doors, centre part 4 long drawers and cupboard over; 4-ft. 0-in. Knee Hole Dressing Table, with 6 drawers and extra large landscape glass; 4-ft. 0-in. Washstand, with dove colour marble top and back, cupboards and towel rails; and 3 Chairs

Usual price £34 22 17 6

A very fine Suite and one of the best values in our Sale.



4-ft. 0-in. very effective mahogany colour **Beaconsfield Suite**. Wardrobe one side hanging with mirror door, other side 3 drawers and cupboard over, long drawer at bottom; 3-ft. 6-in. Dressing Table with oval mirror, 3 large drawers, and 2 jewel do.; 3-ft. 6-in. Washstand with cupboards and towel rails; and 2 Chairs.

Usual price £24 18 0 0

6-ft. 0-in. Superior **Satinwood Suite**, inlaid Kingwood bands and purple lines. Wardrobe with large mirror centre door, two-thirds hanging one-third fitted drawers and sliding trays. Handsome 4-ft. 0-in. Knee Hole Dressing Table, with 6 drawers and shaped mirror; 4-ft. Washstand, bedside cupboard, towel horse; and 3 Chairs to match.

Usual price £58 45 0 0

4-ft. Good **Solid Fumed Oak Gent's Wardrobe**. Top part with sliding trays. Clearing, £8 18 6

A handsome figured Mahogany 6-ft. 0-in. **Beaconsfield Suite**, comprising Wardrobe with large hanging cupboard on one side and long mirror door, the other side 3 long and 2 short drawers with large cupboard over fitted with long sliding trays; an effective Knee Hole Dressing Table, ample drawer room, and large mirror; 4-ft. Washstand, fine white marble top and back, bedside cupboard, towel horse and 3 Chairs. Usual price, £60

Usual price £55 47 10 0

An exceedingly fine inlaid **Solid Mahogany Suite**, rich Spanish veneers, quartered panels; 6-ft. 0-in. Wardrobe, with 2 hanging wings, drawers and cupboard in centre; a fine design 4-ft. 0-in. **Pedestal Cheval Dressing Table**, with full length centre and triplet mirrors and 8 drawers; pedestal Washstand with drawer and cupboards; bedside pedestal; towel horse; and 3 Chairs.

Usual price £55 47 10 0

HAMPTONS' "ROKEBY" SUITE



3-ft. 0-in. Wardrobe.
3-ft. 0-in. Dressing Chest.
3-ft. 0-in. Washstand.
and 2 Cane Seats.



A nicely arranged, hand made, Mahogany Suite, pleasingly inlaid chequered lines and fancy banding.

Clearing at the exceptionally low price £9 7 6



Shaving Stand, in fumed oak or mahogany. Clearing at 21/9



Mahogany Toilet Mirror. Size 19-in. by 15-in. Clearing at 14/9



Mahogany Inlaid Toilet Glass. Size 23-in. by 17-in. Clearing at 23/6

A large selection of separate pieces: Wardrobes, Chest of Drawers, Dressing Tables, Washstands, Boot Cupboards, etc., which cannot be illustrated for want of space, being cleared in many cases at

less than half price.



Fumed Oak Shaving Stand. Clearing at 21/9

BEDSTEADS.

Holding an exceptionally large stock of both Metal and Wood we are prepared to clear same at prices effecting a saving, in most cases of 40 per cent. to 50 per cent. off regular prices.

A few examples:—

	Usual price	£	s.	d.
3-ft. 0-in. Green and Brass Bedstead	1 18 0	1	18	0
4-ft. 6-in. Green and Brass Italian Bedstead	4 10 0	4	10	0
4-ft. 6-in. handsome, all square tube, Brass Bedstead	12 14 0	12	14	0
3-ft. 0-in. Fumed Oak Bedstead	4 0 0	4	0	0
4-ft. 0-in. fine-figured Mahogany Bedstead , with inlaid marqueterie panels	8 0 0	8	0	0

BEDSTEADS AND BEDDING SETS.

	Usual price	£	s.	d.
3-ft. 0-in. Green and Brass Bedstead , fitted with double spring bottom. Thoroughly good bordered Wool Mattress; feather bolster and feather pillow.	4 2 6	4	2	6
3-ft. 0-in. Square Tube all Brass Bedstead . Double woven wire spring mattress, good reliable hair mattress, feather bolster and feather pillow.	7 0 0	7	0	0
3-ft. 0-in. Solid Fumed Oak Bedstead , fitted with extra strong spring mattress. Full weight bordered hair mattress, feather bolster and feather pillow.	4 10 0	4	10	0
4-ft. 6-in. Solid Fumed Oak Bedstead , fitted with extra strong double diamond spring mattress. Full weight bordered hair mattress. Feather bolster and 2 feather pillows	7 7 0	7	7	0

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Index to entire contents of Carpet Section see page 21.

Carpets herein specified are warranted to be the best of their kind. NO BETTER ARE MADE.

Attention here specified is an actual statement of fact, and we invite anyone who requires Carpets to very carefully examine these

Compare the Prices and Quality

at values anywhere else obtainable.

Quoted are for goods actually in stock, and when sold none without any exception, can be repeated at these reduced prices.

The only occasion on which many thousands of pounds worth of Carpets are sold for less than they actually cost to

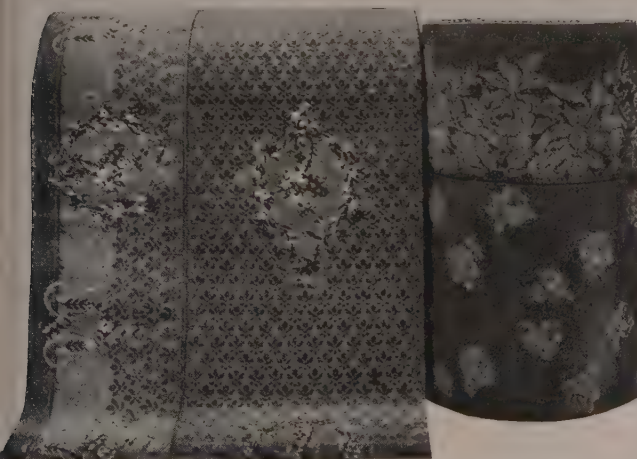
To all buyers of Carpets, therefore, especially to those in a large quantity, this clearance affords an opportunity that once a year.

We are always pleased to inform everyone as to the origin of the goods they offer for sale.

Wherein quoted will remain on view until sold.

Prices of rooms should be brought, as no Carpets in this clearance are reduced.

Orders for these Carpets at Clearance Reductions can be sent. The goods are seen only in the Showrooms.



AXMINSTER CARPETING.

These Carpets are made. The Carpets contained in this lot are unquestionably of the highest reliable quality. They are all quite perfect in every respect. The designs and colourings are the best we have ever offered. There is a great variety of designs in addition to those illustrated above; including Persian and Indian designs, also delicate tone upon tone effects. As the quality is so high, they are remarkably cheap.

	Usual price.	Reduced to
Filling, 27-in. wide ...	4/2 per yd.	2/8 per yd.
Stair, 27-in. " " " "	4/2 " "	2/8 " "
" 22½-in. " " " "	3/11 " "	2/6 " "
" 36-in. " " " "	6/11 " "	4/9 " "

AXMINSTER SQUARES—Seamless.

These Carpets are of reliable British manufacture, they are quite perfect in every respect and will withstand hard wear, but in some instances there is a slight defect in the design. For this reason they are being sold at less than the usual competitive price, as indicated below:—

Regular	Reduced	ft. in.	ft. in.	Regular	Reduced	ft. in.	ft. in.	Regular	Reduced	ft. in.	ft. in.
price.	to			price.	to			price.	to		
9 0	22 1 9	12	0x10 6	£5 12 0	£2 12 6	13	0x12 0	£6 18 9	£3 5 0	13	0x12 0
13 6	2 3 9	12	0x11 0	5 17 6	2 15 0	13	6x10 6	6 6 0	2 19 3	14	1x12 0
13 6	2 3 9	12	0x11 4	6 0 9	2 16 9	14	1x12 0	7 10 6	3 10 6		
16 2	7 6	13	0x9 0	5 4 0	2 8 9						

8,500 yards at 4/3 per yard.



Lot No. 3. AXMINSTER CARPETING. Designs as above and others.

Fine quality. In this lot are included a number of new designs and colourings. They are the very best make anywhere obtainable. We recommend them to withstand hard wear in all reception rooms. They are perfect in every respect and much reduced, as follows:—

Axminster	Filling, 27-in. wide	Usual price	Reduced to
"	Stair, 27-in. " "	6/3 per yd.	4/3 per yd.
"	" 36-in. " "	6/3 " "	4/3 " "
"	" 36-in. " "	10/3 " "	7/3 " "

Lot No. 4. AXMINSTER SQUARES.

All our remnants and odd lengths of fine quality Axminster have been made up into complete bordered squares. Many of them are quite perfect; a few are slightly soiled. The variety of designs and colourings is great. All these will withstand very hard wear. They are reduced much below the cost of the actual fabric, as indicated below:—

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
		£ s. d.			£ s. d.			£ s. d.
7	4x7 6	2 4 3	11	0x9 9	4 6 6	13	11x9 9	5 9 3
7	6x5 3	1 11 6	11	3x9 9	4 8 3	14	0x9 9	5 10 0
8	0x5 3	1 14 0	11	8x9 9	4 11 6	14	3x12 0	6 17 9
8	2x7 6	2 9 3	11	10x9 9	4 13 0	14	6x9 9	5 13 9
8	2x8 2	2 13 9	12	0x7 6	3 12 6	14	7x9 9	5 14 6
8	4x7 6	2 10 3	12	0x9 9	4 14 3	14	10x12 0	7 3 6
8	6x6 9	2 6 6	12	0x12 0	5 16 0	15	0x12 0	7 5 0
8	9x9 9	3 8 9	12	3x7 6	3 14 0	15	0x14 3	8 12 3
8	9x7 6	2 13 3	12	4x7 6	3 14 6	15	8x13 2	8 6 3
9	0x7 6	2 14 6	12	11x10 4	5 7 6	16	6x15 6	10 5 6
9	0x9 9	3 10 9	13	0x7 6	3 18 6	18	0x14 3	10 6 9
9	3x7 3	2 14 0	13	0x9 9	5 2 0	19	0x14 3	10 18 0
10	0x9 9	3 18 6	13	0x10 6	5 10 0	19	3x12 0	9 6 3
10	3x9 0	3 14 3	13	1x9 9	5 2 9	19	3x12 9	9 17 9
10	4x7 6	3 2 6	13	2x12 0	6 7 3	19	4x14 3	11 2 0
10	4x9 9	4 1 3	13	3x9 9	5 4 0	19	5x14 3	11 3 0
10	5x7 6	3 3 0	13	3x12 0	6 8 3	19	6x12 9	10 0 3
10	6x7 6	3 3 6	13	4x12 0	6 9 0	20	3x15 0	12 4 9
10	9x8 8	3 15 0	13	6x9 9	5 6 0	21	2x16 6	14 1 3
10	9x9 9	4 4 3	13	6x12 0	6 10 6	21	3x15 5	13 3 9
10	10x9 9	4 5 0	13	7x9 9	5 6 9	21	8x16 6	14 18 0
11	0x7 6	3 6 6	13	10x12 0	6 13 9			

Lot 5. These Carpets are the same in every respect as lot 4, but unbordered.

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
		£ s. d.			£ s. d.			£ s. d.
6	0x5 7	1 1 3	12	6x9 0	3 11 0	15	6x11 3	5 10 6
6	9x5 8	1 4 6	12	6x11 3	4 8 6	15	7x11 3	5 10 6
11	3x9 0	3 3 9	14	0x11 3	4 19 3	15	9x11 3	5 11 6
11	8x9 0	3 6 6	15	0x11 3	5 6 3	16	0x11 3	5 13 6
12	0x9 0	3 8 0	15	2x11 3	5 7 9	17	9x13 6	7 11 0
12	3x6 9	2 12 0						

"The Fascination of Supreme Value"

is the title of the illustrated Catalogue of Hamptons' 1911 Great January Clearance Sale.

In this supplement to "The Connoisseur" the entire 68 pages of this book are reproduced.

Lot No. 6. AXMINSTER SQUARES.

All our remnants and odd lengths of the best known English makes of Axminster Carpeting have been made up into complete bordered squares, and are all being sold very cheap indeed, as follows:—

Reduced to			Reduced to			Reduced to			Reduced to		
ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.
5 0 x 5 0	..	0 12 6	11 0 x 9 9	..	2 13 6	15 0 x 11 0	..	4 2 6	15 0 x 11 0	..	4 2 6
5 3 x 5 3	..	0 16 6	11 2 x 12 0	..	3 7 0	15 0 x 12 0	..	4 10 0	15 0 x 12 0	..	4 10 0
6 5 x 4 6	..	0 14 6	11 4 x 9 0	..	2 11 0	15 3 x 10 6	..	4 0 0	15 3 x 10 6	..	4 0 0
7 0 x 7 6	..	1 0 6	11 4 x 9 9	..	2 15 0	15 0 x 14 3	..	5 7 0	15 0 x 14 3	..	5 7 0
7 2 x 7 6	..	1 7 0	11 6 x 9 9	..	2 16 0	15 2 x 12 0	..	4 11 0	15 2 x 12 0	..	4 11 0
7 2 x 9 9	..	1 5 0	11 8 x 6 9	..	1 19 6	15 3 x 12 0	..	4 11 6	15 3 x 12 0	..	4 11 6
7 3 x 9 9	..	1 15 6	11 8 x 9 9	..	2 17 0	15 5 x 12 0	..	4 12 6	15 5 x 12 0	..	4 12 6
7 6 x 7 6	..	1 8 0	11 11 x 12 0	..	3 11 6	15 4 x 14 3	..	5 9 6	15 4 x 14 3	..	5 9 6
8 8 x 8 0	..	1 14 6	12 0 x 9 9	..	2 18 6	15 9 x 13 0	..	5 2 6	15 9 x 13 0	..	5 2 6
8 9 x 6 9	..	1 9 6	12 0 x 10 9	..	3 4 6	15 10 x 12 0	..	4 15 0	15 10 x 12 0	..	4 15 0
8 10 x 7 6	..	1 13 0	12 0 x 12 0	..	3 12 0	16 1 x 10 6	..	4 4 6	16 1 x 10 6	..	4 4 6
8 10 x 9 9	..	2 3 0	12 1 x 9 9	..	2 19 0	16 3 x 11 3	..	4 11 6	16 3 x 11 3	..	4 11 6
9 0 x 7 6	..	1 13 9	12 5 x 9 9	..	3 0 6	16 3 x 14 3	..	5 16 0	16 3 x 14 3	..	5 16 0
9 0 x 9 9	..	2 4 0	12 6 x 7 6	..	2 7 0	16 4 x 12 0	..	4 18 0	16 4 x 12 0	..	4 18 0
9 3 x 9 9	..	2 6 0	12 8 x 9 0	..	2 17 0	16 6 x 9 9	..	4 0 6	16 6 x 9 9	..	4 0 6
9 6 x 8 3	..	1 19 6	12 8 x 9 9	..	3 2 0	16 6 x 12 0	..	4 19 0	16 6 x 12 0	..	4 19 0
9 8 x 7 6	..	1 16 0	12 9 x 12 0	..	3 16 6	17 1 x 12 0	..	5 2 6	17 1 x 12 0	..	5 2 6
9 9 x 7 6	..	1 18 6	12 9 x 9 9	..	3 2 6	17 3 x 12 0	..	5 3 6	17 3 x 12 0	..	5 3 6
9 9 x 9 9	..	2 7 6	13 0 x 9 9	..	3 3 6	17 6 x 13 6	..	5 18 6	17 6 x 13 6	..	5 18 6
10 0 x 7 6	..	1 17 6	13 0 x 12 0	..	3 18 0	17 7 x 12 0	..	5 5 6	17 7 x 12 0	..	5 5 6
10 0 x 10 6	..	2 12 6	13 3 x 9 9	..	3 5 0	17 9 x 12 0	..	5 6 6	17 9 x 12 0	..	5 6 6
10 1 x 7 6	..	1 18 0	13 6 x 8 2	..	2 15 0	17 10 x 12 0	..	5 7 0	17 10 x 12 0	..	5 7 0
10 2 x 7 6	..	1 18 0	13 6 x 8 3	..	2 18 0	18 2 x 12 0	..	5 9 0	18 2 x 12 0	..	5 9 0
10 3 x 8 3	..	2 2 6	13 6 x 11 3	..	3 16 0	19 1 x 12 0	..	5 14 6	19 1 x 12 0	..	5 14 6
10 1 x 9 9	..	2 9 0	13 6 x 12 0	..	4 1 0	19 3 x 12 0	..	5 15 6	19 3 x 12 0	..	5 15 6
10 3 x 9 9	..	2 10 0	14 0 x 12 0	..	4 4 0	20 6 x 14 3	..	7 6 6	20 6 x 14 3	..	7 6 6
10 4 x 9 9	..	2 10 0	14 2 x 9 9	..	3 9 0	20 9 x 14 3	..	7 8 0	20 9 x 14 3	..	7 8 0
10 6 x 9 9	..	2 11 0	14 2 x 12 0	..	4 5 0						
10 11 x 7 6	..	2 1 0	14 7 x 12 0	..	4 7 6						

Lot No. 7. The same in every respect as lot 2, but unbordered.

Reduced to			Reduced to			Reduced to			Reduced to		
ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.
5 7 x 4 6	..	0 10 6	11 0 x 9 0	..	2 0 6	16 6 x 11 3	..	3 15 9	16 6 x 11 3	..	3 15 9
6 9 x 4 6	..	0 12 6	13 9 x 11 3	..	3 3 3	18 0 x 11 3	..	4 2 6	18 0 x 11 3	..	4 2 6
7 4 x 4 6	..	0 13 9	14 0 x 11 3	..	3 4 3						

Lot No. 8. AXMINSTER CARPETING.

A few pieces of the very finest quality anywhere manufactured are being sold. These are unusually delicate in colouring, especially appropriate for drawing rooms or boudoirs. The reduction is considerable, as follows:—

Axminster Carpeting, 27-in. wide	..	Regular price.	Reduced to
	..	10/9 per yd.	3/11 per yd.

Lot No. 9. AXMINSTER SQUARES.

Made up from the Remnants of fine Crompton Axminster. This is an exceptionally fine quality Carpet, and recommended to withstand exceptionally hard wear.

Reduced to			Reduced to			Reduced to			Reduced to		
ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.
8 3 x 8 3	..	3 8 0	12 0 x 9 0	..	5 8 0	14 0 x 12 9	..	8 18 6	14 0 x 12 9	..	8 18 6
9 2 x 8 3	..	3 15 6	12 3 x 10 6	..	6 8 6	16 0 x 10 6	..	8 8 0	16 0 x 10 6	..	8 8 0
10 6 x 9 3	..	4 16 6	12 9 x 10 6	..	6 14 0	16 6 x 12 9	..	10 10 6	16 6 x 12 9	..	10 10 6
10 6 x 10 6	..	5 10 3	13 9 x 10 6	..	7 4 6	17 0 x 10 6	..	8 18 6	17 0 x 10 6	..	8 18 6
11 0 x 10 6	..	5 15 6	13 7 x 10 6	..	7 2 6	18 0 x 12 9	..	11 9 6	18 0 x 12 9	..	11 9 6

Lot No. 10. AXMINSTER CARPETING.

Quite plain English make, in shades of green, crimson, and blue. All our stock is considerably reduced, as follows:—

Plain Axminster, 27-in. wide	..	4/2 per yd.	3/4½ per yd.
22½-in. "	..	3/11 "	3/2 "

Lot No. 11. AXMINSTER CARPETING.

English make. All the Stairings included in this lot are manufactured by the best known manufacturers only. They are in every respect. The designs and colourings is ample. All are very much as follows:—

Axminster Stair, 22½-in. wide
Regular price 3/1
Reduced to 2/6

Axminster Stair, 27-in. wide
Regular price 4/8
Reduced to 2/8

Axminster Stair, 36 in. wide
Regular price 6/1
Reduced to 4/9



Lot No. 12. AXMINSTER SQUARES—Seamless.

Extra fine quality long thick pile, specially produced to withstand continuous hard wear. A few only of these are being sold. They are very good Turkish design, and a few tone upon tone effects suitable for drawing rooms, boudoirs, or best bedrooms.

Regular			Reduced			Regular			Reduced			Regular		
ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.	price
9 0 x 7 6	£3 13 0	£2 16 3		10 6 x 9 0	£5 2 6	£3 18 9		13 6 x 9 0	£6 11 0			13 6 x 9 0	£6 11 0	
9 0 x 9 0	4 8 0	3 7 6		12 0 x 10 6	6 16 6	5 5 0		13 6 x 10 6	7 13 0			13 6 x 10 6	7 13 0	
10 6 x 7 6	4 5 3	3 5 9		13 6 x 7 6	5 9 6	4 4 6		15 0 x 12 0	9 15 0			15 0 x 12 0	9 15 0	

Lot No. 13. AXMINSTER SQUARES—Seamless.

Machine tufted. These are woven right through to the back, in the same manner as are hand tufted Axminster Carpets. They are in good Oriental designs, and are appropriate for dining rooms, rooms, morning rooms, entrance halls, etc. They will withstand wear, and are considerably reduced, as follows:—

Regular			Reduced			Regular			Reduced			Regular		
ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.	price
9 7 x 6 6	£4 18 6	£3 7 6		10 6 x 6 6	£5 10 6	£3 15 0		12 10 x 9 8	£9 16 0			12 10 x 9 8	£9 16 0	
9 8 x 6 6	4 19 6	3 8 3		11 3 x 8 0	7 2 6	4 17 6		12 10 x 9 10	10 0			12 10 x 9 10	10 0	
9 9 x 6 6	5 0 6	3 8 9		11 3 x 8 1	7 4 0	4 18 6		12 9 x 9 11	10 0			12 9 x 9 11	10 0	
9 8 x 6 7	5 0 9	3 9 0		11 8 x 6 7	5 18 3	4 3 3		13 5 x 8 1	8 11 0			13 5 x 8 1	8 11 0	
9 9 x 6 7	5 1 9	3 9 9		11 10 x 8 1	7 11 6	5 3 9		13 9 x 9 10	10 14 0			13 9 x 9 10	10 14 0	
10 10 x 6 6	5 11 6	3 16 6		12 11 x 8 0	8 3 6	5 12 0		14 3 x 9 9	11 0			14 3 x 9 9	11 0	
10 11 x 6 6	5 12 3	3 17 0		12 11 x 8 1	8 5 3	5 13 0		15 5 x 9 10	11 19 0			15 5 x 9 10	11 19 0	
10 10 x 6 7	5 13 0	3 17 3		12 9 x 9 7	9 14 0	6 12 6								

Lot No. 14. AXMINSTER RUGS.

Good reliable quality. Design as illustration

Usual price. C

Size 6-ft. by 3-ft. .. 17/6
Mats to match,
2-ft. 6-in. by 1-ft. 6-in. 4/6

Lot No. 15. AXMINSTER RUGS AND

Very fine quality, best English manufacture. A large number are being sold at fully one-third their competitive price. These are recommended to withstand very hard and incessant wear

Regular			Reduced			Regular		
ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.
2 6 x 1 6	£0 4 11	£0 3 6		5 4 x 2 3	£0 15 0			5 4 x 2 3
2 9 x 1 6	0 5 3	0 3 9		6 0 x 3 0	0 1 3			6 0 x 3 0
3 0 x 1 6	0 5 9	0 4 3		12 0 x 3 0	2 7 0			12 0 x 3 0



No. 14

The Fascination of Supreme Value"

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SEAMLESS AXMINSTER CARPETS AT HALF PRICE

Each enumerated was made for a special order. Particulars of specification specified below. These, as will be observed, are being sold at actual value, hence they are very great bargains.

	Usual price.	Reduced to
	£ s. d.	£ s. d.
Exceedingly fine quality Axminster Carpet, plain centre with delicate chintz colours in the		
12-ft. by 9-ft.	22 16 0	11 8 0
Quality Rug, plain blue with line border. Sizes:		
8-ft. by 4-ft.	3 2 6	1 11 3
6-ft. 6-in. by 3-ft.	1 18 0	0 19 0
Quality Seamless Axminster, with rich green effect centre and plain line border. Sizes:		
17-ft. 1-in. by 13-ft. 6-in. ..	21 8 0	10 14 0
10-ft. 2-in. by 10-ft. 0-in. ..	9 10 0	4 15 0
Quality Seamless Axminster, rich green ground, effect, with line border, 15-ft. by 10-ft. ..	14 12 0	7 6 0
Quality Seamless Axminster, green ground, damask effect, with line border, 30-ft. by	58 7 0	29 3 6
Quality Seamless Axminster Carpet, rich ground, damask design, 32-ft. by 17-ft. ..	74 2 6	37 1 3
Exceedingly fine quality Seamless Axminster, grey centre, delicate chintz colour borders, 8-ft.	15 10 0	7 15 0

SECOND HAND AXMINSTER CARPETING, 54 ins. wide.

Exceedingly fine in quality, will unquestionably last a lifetime. It has a rich red ground and darker red border, it has only worn a few months and is indeed a great bargain.

	Regular price	Reduced to
Carpeting, exceedingly fine, 29/6 per yd.		12/9 per yd.

SAXONY PILE CARPETS.

Only are being sold. They are very good in quality, being closely and deep in pile. They are suitable for dining or smoking rooms, design and colouring being Turkish and Persian.

Regular price	Reduced to	ft. in. ft. in.	Regular price	Reduced to	ft. in. ft. in.	Regular price	Reduced to	ft. in. ft. in.
£4 10 0	£3 6 0	12 0 X 9 0	£6 0 0	£4 8 0	13 6 X 11 3	£8 8 9	£6 3 9	15 0 X 11 3
5 5 0	3 17 0	12 0 X 11 3	7 10 0	5 10 0	15 0 X 11 3	9 7 6	6 17 6	

FUR RUGS

Left over from the season consisting of some exceptionally fine rugs, including: (a) an unusually fine specimen of a tiger mounted on grizzly bear; (b) a fine grizzly bear mounted on grizzly bear; (c) leopard on grizzly bear; (d) a fine quality polar bear mounted on grizzly bear and a variety of others, which must be viewed to be appreciated.

WOOL RUGS AND MATS.

What we have in stock have been reduced. They are of the finest and reliable in every respect.

Lot No. 21. WILTON PILE CARPETING.

Guaranteed to be of the very best quality and of English make. In addition to the one illustrated in colour on page 17, there is a large and varied selection of designs and colourings. These carpets are suitable for dining rooms, drawing rooms, and all kinds of sitting rooms. There are also various delicate effects specially appropriate for bedrooms. Some of the designs were quite new for the 1910 Spring Season, hence a carpet, quite up-to-date in colouring and design is offered at the following greatly reduced prices:—

	Usual price.	Reduced to
	6/11 per yd.	5/3 per yd.
Filling Carpet, 27 ins. wide		
Stair Carpet, 27 ins. ..	6/11	5/3
Stair Carpet, 36 ins. ..	10/9	8/3

Lot No. 22. WILTON PILE SQUARES.

These have all been made from the remnants and odd lengths that have accumulated during 1910. They are all of the very finest quality. There is a variety of designs and colourings. All these Carpets are being sold at considerably less than the material actually cost.

ft. in. ft. in.	Reduced to	ft. in. ft. in.	Reduced to	ft. in. ft. in.	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
5 9 X 5 7 1/2 ..	1 10 6	11 6 X 10 6 ..	5 13 0	15 0 X 9 9 ..	6 18 3
5 11 X 3 9 ..	1 1 0	11 8 X 8 3 ..	4 11 0	15 0 X 10 6 ..	7 8 9
6 6 X 6 9 ..	2 1 9	12 0 X 9 0 ..	5 2 0	15 0 X 12 0 ..	8 10 0
6 8 X 7 6 ..	2 7 3	12 0 X 10 6 ..	5 19 0	15 2 X 10 6 ..	7 10 6
6 9 X 6 9 ..	2 3 0	12 3 X 9 0 ..	5 4 0	15 3 X 10 6 ..	7 11 6
6 10 X 5 10 ..	1 17 6	12 3 X 9 9 ..	5 12 6	15 3 X 12 3 ..	8 16 6
7 4 X 9 9 ..	3 7 6	12 4 X 12 0 ..	7 0 0	15 3 X 12 9 ..	9 3 9
7 9 X 8 3 ..	3 0 6	12 6 X 9 0 ..	5 6 3	15 4 X 10 6 ..	7 12 6
7 9 X 9 9 ..	3 11 3	12 6 X 9 9 ..	5 15 0	15 4 X 12 0 ..	8 13 9
8 0 X 7 6 ..	2 16 9	12 6 X 9 4 ..	5 10 6	15 4 X 13 6 ..	9 15 6
8 3 X 9 0 ..	3 10 0	12 10 X 9 9 ..	5 18 6	15 7 X 10 6 ..	7 14 6
8 6 X 8 3 ..	3 6 6	13 0 X 12 0 ..	7 7 6	15 8 X 10 6 ..	7 15 6
8 9 X 8 3 ..	3 8 3	13 2 X 9 9 ..	6 1 0	15 9 X 12 9 ..	9 9 6
9 0 X 9 0 ..	3 16 6	13 6 X 9 0 ..	5 14 9	15 11 X 10 6 ..	7 18 0
9 0 X 7 6 ..	3 3 9	13 6 X 10 6 ..	6 14 0	16 1 X 10 6 ..	8 0 0
9 2 X 8 3 ..	3 11 3	13 6 X 12 0 ..	7 13 0	16 9 X 9 9 ..	7 14 0
9 3 X 6 9 ..	2 19 0	13 7 X 9 0 ..	5 15 6	16 9 X 14 3 ..	11 5 9
9 5 X 8 3 ..	3 13 6	13 7 X 10 6 ..	6 14 9	17 0 X 12 9 ..	10 4 9
9 5 X 9 9 ..	4 6 6	13 8 X 9 0 ..	5 16 3	17 3 X 10 6 ..	8 11 0
10 0 X 9 9 ..	4 12 3	13 8 X 9 9 ..	6 5 6	17 8 X 12 9 ..	10 12 9
10 3 X 9 0 ..	4 7 0	13 8 X 10 6 ..	6 15 6	18 0 X 12 9 ..	10 16 9
10 4 X 10 0 ..	4 17 6	14 0 X 9 9 ..	6 8 6	18 9 X 12 0 ..	10 12 6
10 6 X 8 3 ..	4 2 0	14 0 X 10 6 ..	6 19 0	19 3 X 12 9 ..	11 11 9
10 6 X 9 0 ..	4 9 3	14 3 X 9 0 ..	6 1 0	19 10 X 13 6 ..	12 13 0
11 0 X 9 0 ..	4 13 6	14 4 X 9 9 ..	6 12 3	20 3 X 15 0 ..	14 7 0
11 0 X 10 6 ..	5 9 0	14 6 X 12 0 ..	8 4 6	20 4 X 12 0 ..	11 10 6
11 1 X 9 0 ..	4 14 3	14 9 X 9 9 ..	6 16 0	21 3 X 15 0 ..	15 1 6
11 6 X 8 3 ..	4 9 9	14 10 X 12 0 ..	8 8 6		

Lot No. 23. WILTON PILE SQUARES.

The same in every respect as those above, but unbordered.

ft. in. ft. in.	Reduced to	ft. in. ft. in.	Reduced to	ft. in. ft. in.	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
6 0 X 6 9 ..	1 10 0	11 2 X 9 0 ..	3 15 0	13 2 X 11 3 ..	5 10 0
6 9 X 6 9 ..	1 13 6	11 3 X 11 3 ..	4 13 6	13 6 X 8 3 ..	4 10 0
6 9 X 6 9 ..	2 7 6	11 7 X 9 0 ..	3 17 6	14 5 X 11 3 ..	6 0 0
10 2 X 7 4 ..	3 0 0	11 9 X 9 0 ..	3 18 6	15 0 X 11 3 ..	6 5 0
10 5 X 9 0 ..	3 10 0	11 9 X 11 3 ..	4 18 0	15 1 X 12 4 ..	6 18 6
10 6 X 6 9 ..	2 12 6	11 9 X 8 7 ..	3 18 6	15 9 X 13 6 ..	7 17 6
10 6 X 9 0 ..	3 10 0	11 10 X 9 0 ..	3 17 9	16 0 X 13 6 ..	8 0 0
10 8 X 7 11 ..	3 2 6	12 0 X 9 0 ..	4 0 0	16 10 X 12 6 ..	7 15 0
10 9 X 6 9 ..	2 13 6	12 9 X 8 3 ..	4 15 0	17 6 X 12 9 ..	8 10 0
10 9 X 9 0 ..	3 11 6	13 1 X 11 3 ..	5 10 0	19 8 X 13 6 ..	9 16 6
10 10 X 9 0 ..	3 12 6				

Lot No. 24. WILTON PILE SQUARES.

Good reliable quality. These Carpets are all woven in complete breadths, and have no unnecessary joins. There is a good selection of designs and colourings. We recommend them to withstand hard wear, and every Carpet is reduced, as indicated below:—

ft. in. ft. in.	Regular price.	Reduced to	ft. in. ft. in.	Regular price.	Reduced to	ft. in. ft. in.	Regular price.	Reduced to
10 6 X 9 0	£4 4 0	£3 3 0	12 0 X 11 3	£6 0 0	£4 10 0	13 6 X 11 3	£6 15 0	£5 1 3
12 0 X 9 0	4 16 0	3 12 0	13 6 X 9 0	5 8 0	4 1 0	15 0 X 11 3	7 10 0	5 12 6

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Lot No. 25.
WILTON PILE CARPETING.

Good reliable quality. In addition to the one here illustrated there is a variety of other designs and colourings. They are all reduced, as follows:

Wilton Filling,
27-in. wide

Regular price.
4/11 per yd.

Reduced to
3/11 per yd.

Lot No. 26. **WILTON PILE CARPETING.**

Quite plain. This is a closely woven Carpet in shades of crimson, green, blue, and rose.

Wilton Pile, 27-in. wide Regular price. Reduced to
4/3 per yd. 3/6½ per yd.

Lot No. 27. **PLAIN PILE CARPETING.**

Very closely woven long pile, one colour only, plain green. This is slightly stripy in colour, hence it is being cleared at a great reduction.

Plain Pile Carpeting, 27-in wide Regular price. Reduced to
7/11 per yd. 5/6 per yd.

Lot No. 28. **SAXONY PILE.**

Finest quality, in Persian designs. This Carpet is specially produced to withstand continuous hard wear. There is only a limited quantity for disposal, and it is much reduced indeed.

Saxony Pile, 27-in. wide Regular price. Reduced to
9/11 per yd. 7/9 per yd.

Lot No. 29. **SAXONY BILLIARD RUGS.**

Thick, closely woven, and very durable. In the usual Turkish colourings.

Saxony Billiard Rugs, consisting of four
Rugs, for Regular price. Reduced to
£6 12 6 £5 4 6

Lot No. 30.

SEAMLESS PILE CARPETS.

There are other designs in addition to the one here illustrated. They are thick, closely woven, and we recommend them to withstand hard wear. They are very much reduced, as shown below:—

ft. in.	ft. in.	Regular price.	Reduced to
10	6×9 0	£2 15 3	£1 19 6
ft. in.	ft. in.	Regular price.	Reduced to
12	0×9 0	£3 3 0	£2 5 0
ft. in.	ft. in.	Regular price.	Reduced to
12	0×10 6	£3 13 6	£2 12 6



Lot No. 31. **REAL DONEGAL CARPETS**

All our stock, including the one illustrated above, is being sold at a great variety of designs and colourings, and every Carpet is considerably reduced, as follows:—

Regular				Reduced				Regular				Reduced				Regular			
ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to
6	8×5 2	£4 16 6	£3 9 6	12	0×9 0	£13 10 0	£10 16 0	13	6×10 6	£18 10 0	£15 10 0	13	6×10 6	£22 10 0	£18 10 0	13	6×10 6	£22 10 0	£18 10 0
7	0×4 0	3 12 6	2 12 6	12	0×9 0	9 18 6	7 7 0	13	6×10 6	22 10 0	18 10 0	13	6×10 6	18 10 0	13 10 0	13	6×10 6	18 10 0	13 10 0
7	9×4 6	4 19 6	3 12 6	12	0×9 0	14 8 0	10 10 0	13	6×10 6	18 10 0	13 10 0	13	6×10 6	18 10 0	13 10 0	13	6×10 6	18 10 0	13 10 0
7	9×4 6	4 18 6	3 12 6	12	0×10 0	17 10 0	13 10 0	13	6×10 6	18 10 0	13 10 0	13	6×10 6	18 10 0	13 10 0	13	6×10 6	18 10 0	13 10 0
7	10×5 0	4 14 6	3 8 6	12	0×9 6	15 10 0	10 17 6	13	6×11 10	19 16 0	13 10 0	13	6×11 10	19 16 0	13 10 0	13	6×11 10	19 16 0	13 10 0
8	0×5 0	4 18 6	3 18 6	12	0×10 2	14 14 0	11 15 0	13	6×12 0	21 10 0	11 15 0	13	6×12 0	21 10 0	11 15 0	13	6×12 0	21 10 0	11 15 0
9	0×5 9	7 10 0	5 2 6	12	0×10 6	15 10 0	11 12 6	14	0×12 0	21 10 0	11 12 6	14	0×12 0	21 10 0	11 12 6	14	0×12 0	21 10 0	11 12 6
9	0×5 10	7 10 0	5 2 6	12	0×10 6	15 10 0	11 18 6	15	0×11 0	21 10 0	11 18 6	15	0×11 0	21 10 0	11 18 6	15	0×11 0	21 10 0	11 18 6
9	0×6 0	6 12 6	4 10 0	12	4×10 6	15 18 0	12 10 0	15	0×12 0	21 10 0	12 10 0	15	0×12 0	21 10 0	12 10 0	15	0×12 0	21 10 0	12 10 0
9	0×6 0	6 2 6	3 19 6	12	6×10 6	14 14 0	18 18 6	15	0×12 0	21 10 0	18 18 6	15	0×12 0	21 10 0	18 18 6	15	0×12 0	21 10 0	18 18 6
9	0×7 6	8 16 6	6 8 6	12	8×10 2	15 16 6	12 10 0	15	6×12 4	24 10 0	12 10 0	15	6×12 4	24 10 0	12 10 0	15	6×12 4	24 10 0	12 10 0
9	9×6 0	6 10 0	4 18 6	13	0×10 6	22 10 0	16 10 0	16	6×12 0	33 10 0	16 10 0	16	6×12 0	33 10 0	16 10 0	16	6×12 0	33 10 0	16 10 0
10	3×10 3	16 10 0	10 10 0	13	3×10 6	16 15 0	12 4 0	16	6×12 0	24 10 0	12 4 0	16	6×12 0	24 10 0	12 4 0	16	6×12 0	24 10 0	12 4 0
10	8×9 0	12 10 0	7 17 6	13	6×10 4	17 10 0	13 18 6	17	0×12 0	24 10 0	13 18 6	17	0×12 0	24 10 0	13 18 6	17	0×12 0	24 10 0	13 18 6
11	9×9 0	13 7 6	9 18 6	13	6×10 4	18 10 0	14 10 0	18	6×12 0	24 10 0	14 10 0	18	6×12 0	24 10 0	14 10 0	18	6×12 0	24 10 0	14 10 0
12	0×9 0	13 10 0	10 10 0	13	6×10 4	18 10 0	15 17 6	18	6×12 0	24 10 0	15 17 6	18	6×12 0	24 10 0	15 17 6	18	6×12 0	24 10 0	15 17 6

Lot No. 32. **DONEGAL RUGS.**

Every one that we have in stock is reduced. There is a great variety of designs and colourings. A few pieces are exceedingly fine in texture.

Regular				Reduced				Regular				Reduced				Regular			
ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to
4	0×2 0	£1 4 9	£0 18 9	5	6×3 0	£2 2 6	£1 9 6	6	0×3 0	£2 6 0	£1 9 6	6	0×3 0	£2 6 0	£1 9 6	6	0×3 0	£2 6 0	£1 9 6
4	6×2 3	1 6 6	0 18 6	6	0×3 0	2 8 6	1 13 6	7	0×3 9	3 12 6	1 13 6	7	0×3 9	3 12 6	1 13 6	7	0×3 9	3 12 6	1 13 6

For continuation of BRITISH CARPETS see page 12

Lot No. 33. **AUSTRIAN HAND-MADE CARPETS.**

A few exceptionally fine quality Carpets are being sold at very low prices. The designs and colourings are good. In the event of sizes being suitable to your rooms, we should be glad if you would call on us with a visit to view them.

Regular				Reduced				Regular				Reduced				Regular			
ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to	ft. in.	ft. in.	price.	to
8	0×5 0	£4 10 0	£3 8 6	12	4×9 0	£14 10 0	£10 16 6	14	2×14 6	£25 10 0	£18 10 0	14	2×14 6	£25 10 0	£18 10 0	14	2×14 6	£25 10 0	£18 10 0
11	3×8 1	9 8 6	6 18 6	13	2×9 7	12 18 6	9 10 0	14	10×11 6	18 18 6	9 10 0	14	10×11 6	18 18 6	9 10 0	14	10×11 6	18 18 6	9 10 0
11	5×8 3	10 10 0	7 18 6	13	2×9 10	14 14 0	9 16 0	15	0×11 6	19 10 0	9 16 0	15	0×11 6	19 10 0	9 16 0	15	0×11 6	19 10 0	9 16 0
11	6×8 3	8 4 6	5 18 6	13	2×9 10	12 10 0	8 5 0	15	0×12 0	22 10 0	8 5 0	15	0×12 0	22 10 0	8 5 0	15	0×12 0	22 10 0	8 5 0
11	6×8 3	10 18 6	7 18 6	13	2×9 10	15 10 0	10 18 6	15	0×13 9	27 12 6	10 18 6	15	0×13 9	27 12 6	10 18 6	15	0×13 9	27 12 6	10 18 6
12	0×9 0	13 7 6	10 7 6	13	2×9 10	16 10 0	12 10 0	18	6×11 6	27 2 6	12 10 0	18	6×11 6	27 2 6	12 10 0	18	6×11 6	27 2 6	12 10 0
12	0×9 0	15 15 0	11 10 0	14	0×11 0	24 10 0	17 10 0	21	2×15 0	43 10 0	17 10 0	21	2×15 0	43 10 0	17 10 0	21	2×15 0	43 10 0	17 10 0

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LOTON PILE CARPETING.

of the very best quality and of English make. In addition to the one illustrated large and varied selection of designs and colourings. These carpets are suitable for drawing rooms, and all kinds of sitting rooms. There are also various delicate designs appropriate for bedrooms. Some of the designs were quite new for the 1910 Spring carpet, quite up-to-date in colouring and design is offered at the following greatly

Filling Carpet, 27 in. wide.	Usual price, 6/11;	Reduced to 5/3
Stair Carpet, 27 in. "	6/11;	5/3
" " 36 in. "	10/9;	8/3



SEAMLESS AXMINSTER.

made by British manufacturer. This is a good reliable recognised standard quality. design as above illustration. 12-ft. by 9-ft. Usual price, 96/-; Reduced to 48/-

HAMPTON & SONS, PALL MALL EAST

Lot G. TURKEY CARPETS.

All the carpets enumerated below are in fancy and antique colourings. Some of them, such as the one illustrated above, are reproductions of genuine antique pieces, such as were in use 100 years ago. The colour effects of these are soft and particularly beautiful; others have medallion centres and are very dignified in effect. Every one of them is of the finest quality that can be procured anywhere, and very much reduced, as below:—

Regular						Reduced						Regular						Reduced					
ft.	in.	ft.	in.	price	to	ft.	in.	ft.	in.	price	to	ft.	in.	ft.	in.	price	to	ft.	in.	ft.	in.	price	to
5	9	4	11	£2 15 0	£2 2 6	11	11	9	10	13 6	£3 2 6	14	2	11	6	16	7 6	12	4	6	13	7 0	
6	9	6	0	3 18 6	3 1 0	11	11	9	3 10	9 6	7 19 6	14	10	12	0	17 16 6	13	7	0	14	10 0		
6	11	6	0	3 19 6	3 2 8	11	6	9	2 10	14 0	8 3 0	14	2	13	2	18 12 6	14	0	0	15	10 6		
8	1	8	3	6 10 6	5 0 0	11	10	9	3 10	18 0	8 5 6	15	11	13	0	20 10 0	15	10	6	10	19 0		
8	4	6	11	5 12 6	4 6 6	11	11	9	2 10	10 6	8 1 6	15	1	9	8	14 10 0	10	19	0	15	13 0		
8	10	8	0	6 18 0	5 6 0	11	6	9	2 10	11 4	8 10 0	15	9	9	0	14 1 0	10	13	0	15	18 6		
8	11	8	0	6 19 0	5 7 0	11	10	9	2 10	9 6	8 0 0	15	0	12	1	17 17 6	13	10	0	13	6 6		
8	4	6	10	5 11 6	4 5 6	12	2	9	0 6	11 9 6	8 13 6	15	2	12	1	17 19 0	13	12	0	14	17 6		
8	10	6	0	5 2 6	3 19 6	12	8	9	10	12 7 6	9 7 0	15	0	11	10	17 10 0	13	6	6	14	17 0		
8	1	7	0	5 11 0	4 5 0	12	7	9	11	12 8 0	9 7 6	15	2	12	0	18 0 0	13	13	0	14	17 0		
8	10	6	5	5 12 6	4 6 6	12	9	10	3	12 18 6	9 16 0	15	0	12	1	17 19 0	13	12	0	14	17 0		
8	9	6	5	5 10 6	4 4 6	12	2	9	3	11 3 6	8 9 0	16	10	9	3	15 8 6	11	13	6	15	13 6		
9	9	8	0	7 16 6	5 17 0	12	0	9	4	11 2 6	8 8 0	16	0	12	6	19 17 6	15	0	0	14	2 0		
9	8	9	3	8 18 0	6 14 8	12	6	9	0 11	3 6	8 9 0	16	10	11	2	18 13 6	14	2	0	14	17 0		
9	2	9	1	8 4 6	6 5 0	12	0	9	0 10	13 6	8 2 0	16	6	12	0	19 15 0	14	17	0	14	17 0		
10	10	6	8	8 8 6	4 18 6	12	4	9	0 10	18 6	8 6 6	16	9	11	10	19 15 6	14	17	6	14	17 6		
9	4	8	7	7 16 0	6 1 0	12	1	8	10	11 6	8 0 0	16	3	12	2	19 14 0	14	16	6	14	16 6		
9	5	8	7	7 16 6	6 1 6	12	11	9	0 11	10 6	8 14 6	16	1	12	2	19 13 0	14	13	6	14	16 6		
9	1	8	9	7 15 6	5 19 6	12	0	8	11	10 11 6	8 1 0	16	2	11	10	19 2 6	14	7	0	14	16 0		
9	7	7	4	6 18 0	5 5 6	12	1	9	2	10 18 6	8 6 6	16	8	11	10	19 14 6	14	16	0	14	16 0		
9	0	6	0	5 6 0	4 1 0	12	0	8	9	10 7 6	7 17 6	16	2	10	0	15 18 6	12	2	6	12	2 6		
9	0	9	0	7 16 6	6 1 6	12	2	9	1	10 18 0	8 6 0	16	9	10	12	17 18 0	13	12	6	13	12 6		
9	3	5	11	5 7 6	4 2 0	12	10	7	2	9 3 6	6 18 0	16	7	12	2	19 18 0	15	3	0	14	17 6		
10	1	7	6	7 9 6	5 13 6	13	3	11	0	14 10 0	10 19 0	16	9	11	19	15 6	14	19	6	14	19 6		
10	10	10	0	10 13 6	8 2 6	13	0	11	2	14 9 0	10 18 0	16	2	11	4	18 5 0	13	15	0	14	19 6		
10	0	9	1	8 18 6	6 16 6	13	4	11	0	15 15 0	11 17 0	16	3	11	11	19 2 6	14	10	6	13	3 6		
10	1	8	0	7 16 0	6 1 0	13	6	10	0	13 6 6	10 2 6	16	7	10	7	17 5 0	13	3	6	13	3 6		
10	6	8	10	9 4 6	6 19 6	13	10	11	0	15 2 6	11 8 6	17	1	13	10	23 7 6	17	14	6	14	17 6		
10	0	9	3	9 4 0	6 19 0	13	0	10	0	12 17 6	9 15 0	17	5	11	2	19 4 6	14	12	0	14	12 0		
10	9	9	3	9 17 6	7 9 6	13	1	10	1	13 2 6	9 18 0	17	0	12	0	20 10 0	15	9	6	14	12 0		
10	6	8	2	8 10 6	6 9 0	13	11	10	7	14 10 0	11 1 0	17	0	12	0	20 7 6	15	6	0	14	12 0		
11	9	9	0	10 10 0	7 19 0	13	11	10	7	14 10 0	11 1 0	17	6	12	0	20 7 6	15	6	0	14	12 0		
11	10	7	10	9 4 0	6 19 0	13	9	10	7	14 10 0	11 1 0	17	6	12	0	20 7 6	15	6	0	14	12 0		
11	9	8	10	10 4 6	7 16 0	13	0	10	2	13 2 0	9 18 0	18	1	10	5	18 10 0	14	2	6	14	2 6		
11	6	8	5	9 11 6	7 5 6	13	4	9	1	12 0 0	9 2 0	18	4	10	3	18 9 6	14	2	0	14	2 6		
11	9	7	5	8 10 6	6 11 0	13	7	9	1	12 4 6	9 5 0	18	1	13	0	23 2 6	17	12	6	14	2 6		
11	8	7	0	7 19 6	6 2 6	13	6	9	10	13 4 6	9 19 6	18	4	14	0	25 8 0	19	5	0	14	2 6		
11	3	8	11	9 18 0	7 10 6	13	11	9	10	13 10 0	10 5 6	19	0	14	0	26 10 0	19	19	0	14	2 6		
11	10	9	0	10 10 6	8 0 0	13	2	10	0	12 18 6	9 17 6	19	0	10	0	18 16 6	14	5	0	14	2 6		
11	5	7	10	8 18 6	6 14 6	13	10	11	4	15 10 0	11 15 6	19	0	13	9	25 16 0	19	12	0	14	2 6		
11	5	8	2	9 4 6	7 0 0	13	2	11	1	14 10 0	10 19 0	19	10	11	1	21 15 0	16	10	0	14	2 6		
11	10	10	0	11 12 6	8 17 6	13	10	10	7	14 10 0	10 19 6	20	10	13	2	26 16 6	20	11	6	14	2 6		
11	1	10	0	10 18 6	8 6 6	13	8	10	3	13 17 6	10 10 6	20	2	16	1	32 2 0	24	6	6	14	2 6		
11	1	10	0	10 18 6	8 6 6	13	6	10	5	13 16 0	10 11 0	20	7	14	3	29 2 0	22	0	0	14	2 6		
11	5	8	7	9 12 6	7 7 0	14	10	9	11	14 0	11 1 0	21	8	15	0	32 2 6	24	7	6	14	2 6		
11	11	9	0	10 10 0	8 1 0	14	5	12	2	17 7 6	13 3 0	22	6	15	0	33 5 0	25	7	0	14	2 6		
11	2	8	11	8 14 0	6 12 6																		

At the time of going to press every Carpet specified above is in stock.

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Lot E. INDIAN CARPETS.

In soft colourings, also with stronger tones more suitable for wear in dining rooms, smoking rooms, morning rooms, etc. These carpets are of the finest quality and will withstand continuous hard wear. They are thick, closely woven, and the very best of their kind. The one illustrated above is an example of the designs and colourings. They are much reduced, as follows:

Regular				Reduced				Regular				Reduced				Regular				Reduced			
ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.	price	to
6 0 X 6	1 17 0	1 4 0		12 11 X 10	3 6 13	6 5 7 0		19 2 X 12	5 11 19	6 9 12 0		19 2 X 12	5 11 19	6 9 12 0		19 2 X 12	5 11 19	6 9 12 0		19 2 X 12	5 11 19	6 9 12 0	
6 3 X 6	1 17 0	1 9 6		12 1 X 5 3	3 5 6	2 11 6		19 9 X 11	4 11 7 0	9 1 0		19 9 X 11	4 11 7 0	9 1 0		19 9 X 11	4 11 7 0	9 1 0		19 9 X 11	4 11 7 0	9 1 0	
6 2 X 6	1 17 0	1 9 6		13 5 X 9 4	6 6 0	5 1 0		19 3 X 13	2 12 7 6	9 17 6		19 3 X 13	2 12 7 6	9 17 6		19 3 X 13	2 12 7 6	9 17 6		19 3 X 13	2 12 7 6	9 17 6	
6 1 X 5	1 11 6	1 5 0		13 2 X 12 1	8 2 6	6 8 6		19 0 X 11	7 11 2 0	8 17 6		19 0 X 11	7 11 2 0	8 17 6		19 0 X 11	7 11 2 0	8 17 6		19 0 X 11	7 11 2 0	8 17 6	
6 1 X 6	1 16 6	1 9 0		13 3 X 6 2	4 2 6	3 6 0		19 1 X 12	10 12 8 0	9 17 6		19 1 X 12	10 12 8 0	9 17 6		19 1 X 12	10 12 8 0	9 17 6		19 1 X 12	10 12 8 0	9 17 6	
7 2 X 7	2 11 6	2 0 6		14 0 X 10 4	7 5 0	5 16 6		19 3 X 11	1 10 6 6	8 6 0		19 3 X 11	1 10 6 6	8 6 0		19 3 X 11	1 10 6 6	8 6 0		19 3 X 11	1 10 6 6	8 6 0	
7 2 X 6	2 2 3 6	1 14 6		14 3 X 9 4	6 14 0	5 7 6		19 0 X 15	3 14 11 0	11 13 6		19 0 X 15	3 14 11 0	11 13 6		19 0 X 15	3 14 11 0	11 13 6		19 0 X 15	3 14 11 0	11 13 6	
7 2 X 7	2 2 11 6	2 0 0		14 5 X 7 3	5 6 6	4 4 6		19 1 X 13	3 12 15 6	10 4 0		19 1 X 13	3 12 15 6	10 4 0		19 1 X 13	3 12 15 6	10 4 0		19 1 X 13	3 12 15 6	10 4 0	
7 1 X 5	2 1 16 0	1 8 6		14 4 X 12 4	8 18 0	7 2 6		19 1 X 14	5 13 18 0	11 2 0		19 1 X 14	5 13 18 0	11 2 0		19 1 X 14	5 13 18 0	11 2 0		19 1 X 14	5 13 18 0	11 2 0	
7 2 X 5	2 1 17 0	1 9 0		14 3 X 10 1	7 6 6	5 16 0		19 3 X 13	4 13 0 0	10 7 0		19 3 X 13	4 13 0 0	10 7 0		19 3 X 13	4 13 0 0	10 7 0		19 3 X 13	4 13 0 0	10 7 0	
8 11 X 8	2 3 5 6	2 12 6		14 2 X 11 1	7 18 0	6 6 6		19 0 X 13	10 13 6 6	10 12 0		19 0 X 13	10 13 6 6	10 12 0		19 0 X 13	10 13 6 6	10 12 0		19 0 X 13	10 13 6 6	10 12 0	
8 9 X 6	2 3 9 6	1 19 6		15 5 X 10 3	7 19 6	6 7 6		20 11 X 12	4 13 0 0	10 8 0		20 11 X 12	4 13 0 0	10 8 0		20 11 X 12	4 13 0 0	10 8 0		20 11 X 12	4 13 0 0	10 8 0	
8 7 X 6	1 2 7 6	1 17 9		15 3 X 12 4	9 10 0	7 11 6		20 9 X 13	0 13 13 0	10 17 6		20 9 X 13	0 13 13 0	10 17 6		20 9 X 13	0 13 13 0	10 17 6		20 9 X 13	0 13 13 0	10 17 6	
8 0 X 5	3 2 2 0	1 13 0		15 3 X 12 3	9 9 0	7 10 6		20 8 X 12	4 12 16 6	10 5 6		20 8 X 12	4 12 16 6	10 5 6		20 8 X 12	4 12 16 6	10 5 6		20 8 X 12	4 12 16 6	10 5 6	
8 1 X 6	3 2 9 6	1 19 6		15 1 X 10 4	7 18 6	6 6 0		20 9 X 14	11 15 12 0	12 9 6		20 9 X 14	11 15 12 0	12 9 6		20 9 X 14	11 15 12 0	12 9 6		20 9 X 14	11 15 12 0	12 9 6	
8 2 X 5	1 2 1 0	1 12 6		15 0 X 12 0	8 11 0	6 18 6		20 0 X 15	2 15 7 6	12 4 6		20 0 X 15	2 15 7 6	12 4 6		20 0 X 15	2 15 7 6	12 4 6		20 0 X 15	2 15 7 6	12 4 6	
8 1 X 8	2 3 4 6	2 11 6		15 7 X 10 3	8 2 6	6 9 0		20 0 X 16	1 6 4 6	12 19 6		20 0 X 16	1 6 4 6	12 19 6		20 0 X 16	1 6 4 6	12 19 6		20 0 X 16	1 6 4 6	12 19 6	
8 0 X 7	1 2 16 0	2 4 6		15 1 X 12 3	9 7 6	7 9 0		20 2 X 12	3 12 12 0	9 19 6		20 2 X 12	3 12 12 0	9 19 6		20 2 X 12	3 12 12 0	9 19 6		20 2 X 12	3 12 12 0	9 19 6	
9 3 X 6	2 2 17 6	2 6 0		16 2 X 13 3	10 14 6	8 12 6		20 0 X 14	2 14 6 6	11 8 6		20 0 X 14	2 14 6 6	11 8 6		20 0 X 14	2 14 6 6	11 8 6		20 0 X 14	2 14 6 6	11 8 6	
9 11 X 0	0 3 2 0	2 8 0		16 2 X 10 6	8 12 6	6 17 0		20 10 X 13	2 13 17 6	11 1 6		20 10 X 13	2 13 17 6	11 1 6		20 10 X 13	2 13 17 6	11 1 6		20 10 X 13	2 13 17 6	11 1 6	
9 0 X 7	1 2 17 6	2 6 0		16 1 X 12 1	9 10 6	7 17 0		20 0 X 16	2 10 6 6	13 0 0		20 0 X 16	2 10 6 6	13 0 0		20 0 X 16	2 10 6 6	13 0 0		20 0 X 16	2 10 6 6	13 0 0	
9 0 X 5	0 2 1 0	1 12 6		16 2 X 8 5	6 17 6	5 9 6		20 1 X 13	2 13 6 6	10 13 0		20 1 X 13	2 13 6 6	10 13 0		20 1 X 13	2 13 6 6	10 13 0		20 1 X 13	2 13 6 6	10 13 0	
9 1 X 9	3 4 2 6	3 5 6		16 1 X 10 3	8 6 0	6 13 0		20 4 X 12	4 12 13 0	10 2 0		20 4 X 12	4 12 13 0	10 2 0		20 4 X 12	4 12 13 0	10 2 0		20 4 X 12	4 12 13 0	10 2 0	
9 2 X 8	3 3 14 0	2 19 0		17 7 X 13 3	11 13 6	9 8 0		20 10 X 12	2 12 15 6	10 4 6		20 10 X 12	2 12 15 6	10 4 6		20 10 X 12	2 12 15 6	10 4 6		20 10 X 12	2 12 15 6	10 4 6	
9 10 X 10	7 5 5 6	4 4 0		17 11 X 15 2	13 15 0	10 19 0		21 0 X 12	1 12 17 6	10 5 0		21 0 X 12	1 12 17 6	10 5 0		21 0 X 12	1 12 17 6	10 5 0		21 0 X 12	1 12 17 6	10 5 0	
9 1 X 5	0 2 4 6	1 15 6		17 10 X 12 0	10 14 6	8 12 6		21 0 X 13	4 13 2 6	10 9 0		21 0 X 13	4 13 2 6	10 9 0		21 0 X 13	4 13 2 6	10 9 0		21 0 X 13	4 13 2 6	10 9 0	
10 2 X 7	1 3 12 6	2 18 0		17 4 X 12 2	10 13 6	8 10 0		21 8 X 15	5 16 17 6	13 9 0		21 8 X 15	5 16 17 6	13 9 0		21 8 X 15	5 16 17 6	13 9 0		21 8 X 15	5 16 17 6	13 9 0	
10 1 X 6	2 3 2 6	2 10 6		17 3 X 11 3	9 16 0	7 16 6		21 6 X 15	1 16 4 6	13 1 6		21 6 X 15	1 16 4 6	13 1 6		21 6 X 15	1 16 4 6	13 1 6		21 6 X 15	1 16 4 6	13 1 6	
10 5 X 7	4 3 17 6	3 1 6		18 11 X 14 0	13 7 6	10 13 6		21 1 X 12	5 13 4 6	10 11 0		21 1 X 12	5 13 4 6	10 11 0		21 1 X 12	5 13 4 6	10 11 0		21 1 X 12	5 13 4 6	10 11 0	
10 2 X 6	3 3 4 6	2 11 6		18 3 X 13 0	11 18 6	9 11 6		21 0 X 13	0 13 16 6	11 0 0		21 0 X 13	0 13 16 6	11 0 0		21 0 X 13	0 13 16 6	11 0 0		21 0 X 13	0 13 16 6	11 0 0	
10 1 X 8	3 4 4 0	3 7 0		18 2 X 14 5	13 4 6	10 11 0		21 0 X 14	6 15 0 0	12 5 6		21 0 X 14	6 15 0 0	12 5 6		21 0 X 14	6 15 0 0	12 5 6		21 0 X 14	6 15 0 0	12 5 6	
11 1 X 10	0 5 12 6	4 9 6		18 2 X 11 4	10 9 6	8 6 0		22 0 X 16	0 17 16 6	14 4 0		22 0 X 16	0 17 16 6	14 4 0		22 0 X 16	0 17 16 6	14 4 0		22 0 X 16	0 17 16 6	14 4 0	
11 11 X 8	3 4 19 6	3 19 6		18 8 X 12 6	11 13 6	9 8 0		22 10 X 14	0 16 2 6	12 17 6		22 10 X 14	0 16 2 6	12 17 6		22 10 X 14	0 16 2 6	12 17 6		22 10 X 14	0 16 2 6	12 17 6	
11 11 X 10	3 6 3 6	4 18 6		18 9 X 15 7	14 13 0	11 15 0		22 0 X 13	4 14 18 0	11 16 6		22 0 X 13	4 14 18 0	11 16 6		22 0 X 13	4 14 18 0	11 16 6		22 0 X 13	4 14 18 0	11 16 6	
11 0 X 8	0 4 9 6	3 11 0		18 10 X 16 4	15 11 6	12 8 0		22 1 X 15	3 16 18 6	13 11 6		22 1 X 15	3 16 18 6	13 11 6		22 1 X 15	3 16 18 6	13 11 6		22 1 X 15	3 16 18 6	13 11 6	
11 0 X 10	7 5 18 6	4 14 0		18 10 X 12 6	11 18 0	9 10 0		22 10 X 14	6 16 14 0	13 7 0		22 10 X 14	6 16 14 0	13 7 0		22 10 X 14	6 16 14 0	13 7 0		22 10 X 14	6 16 14 0	13 7 0	
11 0 X 7	0 3 18 6	3 2 6		18 8 X 14 4	13 13 0	10 15 6		23 3 X 14	4 16 16 0	13 8 6		23 3 X 14	4 16 16 0	13 8 6		23 3 X 14	4 16 16 0	13 8 6		23 3 X 14	4 16 16 0	13 8 6	
12 5 X 9	4 5 18 0	4 13 6		18 0 X 14 3	12 7 6	9 17 6		23 10 X 15	1 18 4 6	14 10 0		23 10 X 15	1 18 4 6	14 10 0		23 10 X 15	1 18 4 6	14 10 0		23 10 X 15	1 18 4 6	14 10 0	
12 2 X 9	2 5 13 0	4 10 0		18 1 X 13 2	11 19 6	9 12 0		23 9 X 15	6 18 13 6	14 17 0		23 9 X 15	6 18 13 6	14 17 0		23 9 X 15	6 18 13 6	14 17 0		23 9 X 15	6 18 13 6	14 17 0	
12 3 X 9	3 5 13 6	4 11 0		18 3 X 12 3	11 6 0	9 0 0		23 3 X 15	10 18 13 6	14 17 0		23 3 X 15	10 18 13 6	14 17 0		23 3 X 15	10 18 13 6	14 17 0		23 3 X 15	10 18 13 6	14 17 0	
12 4 X 9	0 5 12 0	4 9 6		18 0 X 14 4	13 2 0	10 8 0		23 1 X 16	2 18 17 0	15 1 0		23 1 X 16	2 18 17 0	15 1 0		23 1 X 16	2 18 17 0	15 1 0		23 1 X 16	2 18 17 0	15 1 0	
12 3 X 12	1 7 10 0	5 19 6		18 3 X 9 0	8 6 0	6 12 6		23 2 X 16	1 18 17 0	15 0 0		23 2 X 16	1 18 17 0	15 0 0		23 2 X 16	1 18 17 0	15 0 0		23 2 X 16	1 18 17 0	15 0 0	
12 9 X 10	11 6 19 6	5 12 6		19 11 X 15 4	15 9 0	12 6 0		24 0 X 14	10 18 0 0	14 7 0		24 0 X 14	10 18 0 0	14 7 0		24 0 X 14	10 18 0 0	14 7 0		24 0 X 14	10 18 0 0	14 7 0	
12 11 X 6	11 4 11 0	3 12 0		19 5 X 14 4	14 0 0	11 4 0		24 0 X 14	11 18 5 0	14 8 6		24 0 X 14	11 18 5 0	14 8 6		24 0 X 14	11 18 5 0	14 8 6		24 0 X 14	11 18 5 0	14 8 6	

At the time of going to press every Carpet specified above is in stock.



Lot C. SEAMLESS AXMINSTER (as illustrations above)

We guarantee (a) that all the carpets in this lot are of the very best British manufacture; (b) that they are perfect in every respect; (c) that they are of the regular standard quality and in the same carpet that is sold throughout the Kingdom at 8/- per square yard. These are all 6/- per square yard, hence there is an actual saving of 2/- per square yard. Many of them are being sold expressly produced for 10/-, therefore a carpet that is fully up in colouring and design, is offered very cheap indeed, as follows:



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TURKEY CARPETS.

These are all of the usual colourings, with a red ground, and a little orange introduced in the design. They are to be of the very finest quality. No better can be produced. They are being sold at very low prices, as follows:—

£ s. d.	ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.
2 7 6	13	9 x 9 0	8 15 6	17	2 x 8 9	10 13 0
2 2 6	14	8 x 7 5	7 14 6	17	10 x 12 4	15 11 6
2 17 6	14	4 x 7 2	7 5 6	17	2 x 10 4	12 11 6
3 12 0	14	0 x 4 11	4 17 6	18	0 x 13 2	16 16 0
3 8 6	14	0 x 13 1	12 19 6	18	3 x 9 0	11 13 0
3 2 6	14	7 x 10 1	10 8 6	18	3 x 9 5	12 2 6
4 1 0	14	0 x 8 0	7 19 0	18	10 x 13 0	17 6 6
5 4 0	14	1 x 8 1	8 1 6	18	8 x 12 2	16 2 0
4 10 0	15	11 x 9 7	10 16 6	18	4 x 10 0	13 0 0
5 2 0	15	1 x 15 1	16 3 0	19	1 x 15 11	21 10 6
4 14 0	15	4 x 12 0	13 1 0	19	4 x 15 1	20 13 0
5 8 0	15	3 x 13 2	14 4 6	19	9 x 15 3	21 7 0
6 8 0	15	9 x 6 10	7 12 6	19	10 x 15 4	21 10 6
5 19 0	15	8 x 14 0	15 11 0	19	9 x 12 2	17 0 0
4 11 0	15	0 x 9 3	9 17 0	19	8 x 12 10	17 17 6
4 19 6	15	2 x 14 0	15 1 0	19	2 x 11 2	15 3 6
5 2 0	15	1 x 11 10	12 13 6	19	6 x 14 1	19 10 0
5 17 6	15	0 x 12 3	13 0 0	19	3 x 10 2	13 17 6
6 1 0	15	2 x 11 9	12 12 6	19	1 x 12 3	16 11 6
5 11 6	15	2 x 9 2	9 17 0	20	4 x 13 3	20 4 6
4 19 6	15	2 x 11 0	11 16 6	20	0 x 15 2	22 15 0
6 12 6	16	6 x 9 10	11 10 0	20	0 x 13 2	19 15 0
5 1 0	16	3 x 12 0	13 16 6	20	8 x 14 2	21 19 0
6 19 6	16	11 x 12 2	14 11 6	21	0 x 15 10	24 19 0
5 8 0	16	3 x 10 6	12 2 0	24	6 x 12 3	22 10 6
6 6 0	16	7 x 8 1	9 10 0	25	8 x 15 1	29 1 0
6 11 0	16	8 x 9 3	10 18 6	25	6 x 15 0	28 14 0
12 19 6	16	8 x 10 2	12 0 0	26	3 x 13 10	27 4 6
4 13 0	16	4 x 8 0	9 5 6	27	5 x 16 3	33 8 6
10 8 0	17	0 x 14 0	16 19 6	28	7 x 17 0	36 9 0
10 0 0	17	11 x 15 2	19 5 0	29	5 x 16 4	36 1 0
7 15 6	17	0 x 8 1	9 15 0			

TURKEY RUGS.

and fancy colours. All of the finest quality and are much

Regular price	Reduced to	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	Regular price	Reduced to
£11 10 6	£8 6 8	5	8 x 3 0	£1 16 6	£1 9 9	6	3 x 2 10	£1 16 6	£1 11 0
£7 6 0	£5 0 0	5	0 x 2 7	1 8 6	1 2 9	6	0 x 2 10	1 16 0	1 10 0
£9 6 1	£3 3 9	6	10 x 3 0	2 4 6	1 16 0				

Turkey Rugs, best quality, usual colours, red, blue, green, orange.

Regular price	Reduced to	ft. in.	ft. in.	Regular price	Reduced to
£16 6	£13 6	6	0 x 3 0	£16 0	£11 0 0
18 0	11 0 9	7	10 x 3 11	3 0 0	2 11 3

REAL TURKEY BILLIARD RUGS.

thick quality, in the usual colourings: Red ground with blue, little gold introduced, consisting of four Rugs, each about 12 ft. x 3 ft. Usual price £14 14 0 Reduced to £11 15 0

TURKEY BILLIARD RUGS.

unique colourings, consisting of rich old red, blues, greens. Usual price £15 12 0 Reduced to £12 12 0

GULISTAN CARPETS.

of these are being sold; they are a closely woven Turkish durable, and every piece is reduced, as follows:—

£ s. d.	ft. in.	ft. in.	£ s. d.	ft. in.	ft. in.	£ s. d.
5 16 0	12	0 x 9 0	8 2 0	13	9 x 10 2	10 10 6
6 18 0	12	1 x 8 6	7 14 0	13	6 x 8 6	8 12 6
6 12 0	12	5 x 9 1	8 9 6	14	6 x 11 6	12 10 6
7 17 0	12	10 x 9 2	8 16 6	15	3 x 10 9	12 6 0
7 19 0	13	9 x 10 10	11 3 6	15	0 x 10 10	12 4 0
7 2 6						



Lot No. 40. PERSIAN CARPETS.

Hamptons' are selling a large shipment wonderfully cheap. The quality of these Carpets is very good indeed. The colourings and designs are of the newest. In some of them the colourings are bright, but as a durable Carpet they cannot be surpassed, and it can truly be said that their appearance improves in wear. Every one is much reduced.

ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	Regular price	Reduced to
5	11 x 5	7 13	13 6	13	5 x 7	3 12	2 0	17	1 x 10	9 18	17 6
6	4 x 5	6 3	7 6	13	9 x 10	4 14	15 0	17	4 x 9	5 17	17 0
7	5 x 7	1 5	14 6	13	10 x 11	0 15	15 0	17	6 x 10	9 19	12 6
7	1 x 5	0 4	5 0	14	3 x 10	7 14	17 6	17	11 x 11	6 21	2 6
8	4 x 5	11 5	4 6	14	3 x 10	8 16	16 0	18	0 x 13	5 25	10 0
8	11 x 5	3 5	5 0	14	4 x 10	10 17	15 0	19	6 x 10	10 23	10 0
10	6 x 7	9 8	10 0	14	7 x 10	4 15	10 0	19	8 x 11	7 24	17 6
11	6 x 7	10 10	7 6	14	9 x 11	16 10	12 19 6	20	4 x 10	2 23	7 6
11	7 x 7	11 10	7 6	14	10 x 10	8 18	10 0	20	5 x 11	10 26	12 6
11	10 x 8	6 11	10 0	14	11 x 9	10 14	2 6	23	0 x 14	11 35	15 0
12	0 x 6	11 9	10 0	15	3 x 10	9 18	10 0	23	8 x 14	0 34	10 0
12	1 x 8	7 11	15 0	15	6 x 9	8 17	5 0	24	1 x 15	1 37	11 0
12	6 x 8	5 11	10 0	15	7 x 12	2 19	5 0	24	3 x 14	4 36	4 6
12	9 x 11	3 13	10 0	15	9 x 12	2 19	17 6	24	4 x 13	3 33	11 0
12	10 x 8	3 11	2 6	16	5 x 11	9 21	15 0	24	6 x 13	9 37	4 6
13	1 x 9	4 11	18 6	16	6 x 8	2 15	15 0	24	7 x 14	7 37	7 0
13	2 x 8	9 11	17 0	16	9 x 10	3 18	2 6	24	9 x 13	4 34	7 6
13	3 x 9	1 12	10 0	16	10 x 10	8 19	15 0	25	5 x 14	11 39	12 0
13	4 x 0	7 14	10 0	16	10 x 17	2 30	10 0	25	10 x 13	0 35	0 0

Lot No. 41. ANTIQUE AND MODERN PERSIAN STRIPS.

These are specially suitable for runners in halls and corridors. They are also used as Stair Carpeting upon important staircases, for the latter they are most acceptable, being practically indestructible. The prices are very reasonable indeed, as follows:—

ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	Regular price	Reduced to
10	9 x 3	8 6	10 0	12	11 x 3	1 15	10 0	16	3 x 3	4 8	10 0
11	0 x 3	6 8	10 0	14	3 x 3	3 6	10 0	16	5 x 3	3 6	16 6
12	1 x 3	8 8	10 0	15	0 x 3	7 5	18 6	17	0 x 3	0 9	10 0
12	2 x 3	8 10 0	5 18 6	15	1 x 3	6 5	10 0	17	3 x 3	7 6	19 6
12	5 x 3	4 5	10 0	15	0 x 3	4 7	10 0	28	0 x 3	2 11	10 0
12	8 x 4	0 9	10 0	16	2 x 3	8 6	18 6				

Lot No. 42. TABRIZ STRIPS.

Are an unusually fine quality of real Persian. The weaving is wonderfully fine, and they will withstand no end of continuous wear. These are appropriate for hall stairs and landings; every piece is very much reduced.

ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	Regular price	Reduced to
15	6 x 2	7 10	14 6	15	6 x 2	6 10	10 0
15	5 x 2	7 10	14 6	16	4 x 2	6 10	14 6

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Lot No. 43. GENUINE ANTIQUE AND MODERN PERSIAN CARPETS.



No. 43

We have considerably reduced all our genuine old Persian Carpets, also a quantity of exceedingly fine quality modern pieces. Included in this lot are several Carpets of considerable merit. Reductions as follows:—

ft. in.	ft. in.	Regular price	Reduced to
11	8×5	11	£16 10 0
11	9×7	2	28 10 0
12	9×5	8	19 10 0
13	0×6	0	14 10 0
13	5×6	1	15 10 0
13	6×7	8	21 10 0
13	2×7	2	19 10 0
14	1×6	5	66 10 0
14	5×6	11	18 10 0
15	6×8	0	58 10 0
16	2×7	4	23 10 0
17	3×7	11	25 10 0
17	7×7	6	21 10 0
18	6×7	2	18 10 0

Lot No. 44. GENUINE PERSIAN RUGS.

750 genuine Persian Rugs, antique and modern. Included in this lot are a number of very interesting antique pieces, also some fine medallion centre designs in modern pieces, specially suited for entrance halls, smoking rooms, or libraries. Nothing looks more distinguished in an entrance hall than a fine bold Persian Rug. It imparts an air of refinement. There are some wonderful bargains here, and we invite all intending purchasers to carefully examine them.

ft. in.	ft. in.	ft. in.	Regular price	Reduced to
3	2×3	1	£2 4 6	£1 9 6
4	5×2	9	2 18 6	1 19 6
4	8×3	9	4 14 6	3 16 6
4	8×3	10	5 18 6	4 18 6
4	8×4	2	2 4 6	1 9 6
5	5×3	10	3 12 6	2 9 6
6	4×3	2	3 18 6	2 18 6
6	8×4	1	4 8 6	2 19 6
7	1×3	10	4 18 6	3 18 6
7	9×3	6	2 19 6	2 3 6
7	9×4	2	7 10 0	4 16 6
7	11×4	0	4 6 6	3 9 6
8	2×3	10	4 2 6	3 3 0
8	3×3	8	5 12 6	3 19 6
8	5×3	0	4 18 6	3 13 6
8	8×3	9	8 10 0	5 17 6
8	10×3	6	5 9 6	4 6 6
9	4×3	10	8 12 6	6 10 0
9	6×3	7	3 12 6	2 8 6
9	9×3	6	7 15 0	6 6 0
10	7×3	4	8 12 6	6 4 6
11	3×3	4	7 12 6	5 12 6

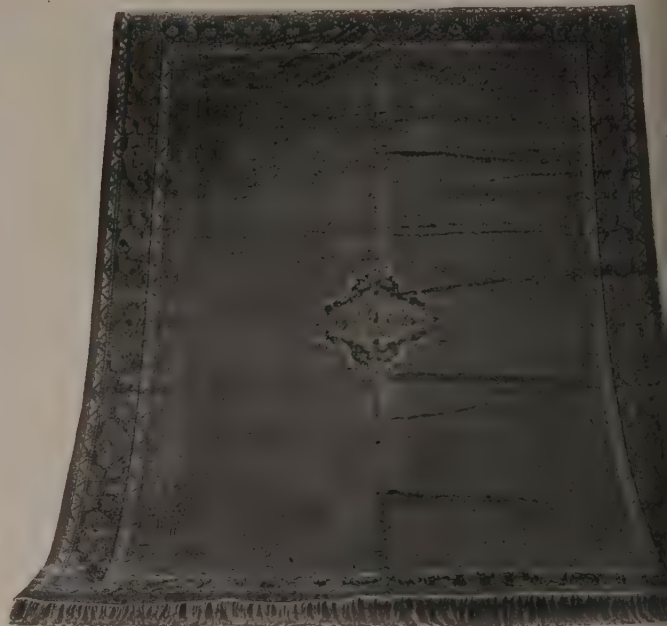


No. 44

Lot No. 45. PERSIAN RUGS.

All modern, in somewhat bright colourings but very suitable for any position where there is exceptionally hard wear. These are wonderful value.

ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to
5	10×3	11	£1 18 6	£1 3 6	7	9×4	4	£2 15 0	£1 9 6	8	3×4	1	£2 16 0	£1 12 6
6	7×3	5	1 18 6	1 1 6	7	10×4	3	2 14 6	1 9 6	8	3×4	5	2 19 6	1 13 6
6	2×4	3	2 3 6	1 3 9	7	9×4	3	2 15 0	1 13 6	8	7×4	5	3 3 0	1 13 6
6	3×3	6	1 15 6	0 19 6	8	7×4	0	2 11 0	1 8 9	9	9×4	10	3 18 6	2 3 6
7	6×4	2	2 12 6	1 9 6	8	10×4	8	3 9 6	1 16 6	9	6×4	2	2 19 6	1 12 6
7	5×4	3	2 12 6	1 9 6	8	4×3	9	2 2 0	0 19 6	9	4×4	5	3 8 6	1 16 6
7	10×4	6	2 19 6	1 12 6	8	0×4	1	2 14 6	1 9 6					



Lot No. 46. KASSABA CARPETS.

Are unquestionably one of the very finest modern Carpets imported recent years. They will withstand endless wear; the colouring is unusually beautiful, and those now being sold are remarkable. The centre of the Kassaba Carpet illustrated above is a rich old

ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to
11	9×8	8	£16 14 0	£11 18 0	13	1×9	9	£20 18 0	£14 17 6	15	3×12	2	£30 10 0	£20 10 0
12	11×9	11	21 0 0	14 19 0	13	2×9	11	21 8 0	15 4 6	16	5×12	1	32 10 0	22 10 0
12	4×9	0	18 4 0	12 19 0	13	6×11	5	25 5 6	17 19 6	16	6×11	9	31 10 0	21 10 0
12	1×8	11	17 13 6	12 11 6	13	3×9	6	20 12 6	14 14 0	16	3×12	1	32 10 0	22 10 0
12	6×9	6	19 10 0	13 17 6	14	11×9	9	23 17 0	16 19 6	16	10×13	8	37 10 0	27 10 0
12	1×8	11	17 13 6	12 11 6	14	10×9	6	23 2 6	16 9 0	16	7×11	10	32 10 0	22 10 0
12	5×8	9	17 16 0	12 13 6	14	0×8	9	20 2 0	14 6 0	17	8×13	8	39 10 0	29 10 0
13	0×9	11	21 3 0	15 1 0	15	7×11	2	28 10 6	20 6 0	18	8×12	6	38 10 0	28 10 0

Lot No. 47. KASSABA RUGS.

Of the finest quality.

ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to
6	4×3	5	£3 8 6	£2 10 6	6	6×3	6	£3 9 6	£2 13 0	6	6×3	4	£3 10 0	£2 13 0
6	5×3	5	3 6 6	2 11 3	6	6×3	5	3 8 6	2 11 9	7	0×3	8	3 10 0	2 11 9
6	8×3	6	3 9 6	2 14 6	6	9×3	4	3 6 6	2 12 6	7	0×3	4	3 10 0	2 11 9
6	5×3	6	3 8 6	2 12 6	6	10×3	4	3 11 6	2 13 3					

Lot No. 48. KIRMAN OR ANATOLIAN CARPETS.

Are a very fine make of real Turkish. There is a variety of colourings; they are all made of a beautiful silky worsted. So they are suitable for drawing rooms. Every piece is very much reduced.

ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to
9	11×8	0	£10 7 0	£7 14 6	12	11×9	11	£17 1 6	£12 9 0	14	2×11	1	£20 10 0	£14 10 0
9	8×5	12	3 0 0	8 17 0	12	2×9	2	14 17 6	10 17 0	14	0×12	2	22 10 0	16 10 0
10	10×9	3	13 7 0	9 15 6	12	0×9	2	14 14 0	10 14 0	14	0×11	0	20 10 0	14 10 0
11	10×10	0	15 16 6	11 10 0	12	2×9	0	14 12 6	10 13 0	15	5×11	4	23 10 0	17 10 0
11	11×9	0	14 2 0	10 9 0	12	2×9	4	15 3 0	11 1 0	15	3×11	0	23 10 0	17 10 0
11	9×9	2	14 7 6	10 9 6	12	1×9	2	14 15 6	10 15 6	15	11×12	2	25 10 0	19 10 0
11	9×9	3	14 9 0	10 11 6	12	2×9	1	14 15 0	10 15 0	16	4×11	11	25 10 0	19 10 0
12	1×9	2	14 11 6	10 15 6	12	1×9	1	14 13 0	10 13 6	17	0×12	0	27 10 0	21 10 0
12	0×9	3	14 16 0	10 16 0	13	10×10	3	18 18 0	13 16 0	17	1×12	6	28 10 0	22 10 0

Lot No. 49. KIRMAN OR ANATOLIAN RUGS.

Of the finest quality.

ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to	ft. in.	ft. in.	ft. in.	Regular price	Reduced to
5	8×3	0	£2 5 6	£1 13 0	6	1×3	1	£2 10 0	£1 16 0	6	3×3	2	£2 10 0	£1 16 0
5	11×3	2	2 10 0	1 15 9	6	1×3	2	2 11 6	1 17 6	6	5×3	0	2 10 0	1 15 9

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TURKEY STAIR CARPETING.

There are a few pieces of the usual red, green, and blue colouring. A limited quantity with fancy colourings, and also of plain. They are all very much reduced, as follows:—

Turkey Stair Carpeting.

Regular price	Reduced to	Regular price	Reduced to	Regular price	Reduced to
2-ft. 5-in. wide	£0 15 9	£0 11 6	2-ft. 11-in. wide	£0 19 6	£0 14 9
2, 6, 10, 16, 20	0 12 0	3, 9, 14, 18, 24	4 6	0 18 6	

usual colouring Stair Carpeting.

Regular price	Reduced to	Regular price	Reduced to	Regular price	Reduced to
14 9	£0 10 0	2-ft. 11-in. wide 19 6	£0 14 9	3 ft. 5 in. „	£1 1 6
16 9	0 12 6	3 „ „ „ 19 6	0 14 9		£0 16 9

REMNANTS OF TURKEY STAIR CARPET.

Of the best quality, they are all being sold at half the usual price.

Regular		Reduced		Regular		Reduced	
price	to	ft. in.	ft. in.	price	to	ft. in.	ft. in.
6 60	9 9	6 6 X 3	0	£2 2 6	£1 1 3	11 3 X 2	3
6 6	0 16 3	7 8 X 3	0	2 10 0	1 5 0	12 10 X 3	1
6 0	0 16 6	11 3 X 2	4	2 17 0	1 8 6	19 6 X 2	3

INDIAN RUGS.

Quality, thick, very closely woven. The whole stock has been

Regular	Reduced		Regular	Reduced		Regular	Reduced
price	to		price	to		price	to
10 5x3 1	£ 6 0 2 9		11 9 6 1	£ 1 2 6		12 4x3 3	£ 1 17 0
11 10x3 2	6 1 3 9		1 14 6	1 6 6		13 5x3 0	1 16 6

INDIAN NUMDAHs.

Real Numdahs, embroidered by natives upon a very thick warm pile are a variety of pleasing Oriental colours. They are very placing upon felt or matting or linoleum in almost any room, bedrooms; size about 6 by 4. Usual price 10/6. Reduced to 8/6

INDIAN NUMDAHs.

size of the finest quality.
7 ft. 3 ins. x 4 ft. 3 ins Usual price 14/9 Reduced to 9/11

DECCAN RUGS.

Very woven quality, in the usual rich Indian colourings.
Usual price 7/11. Reduced to 5/6

JAPANESE MATTING.

Very woven quality, being sold in complete rolls of 40 yards by
Usual price £2 9 6. Reduced to £1 1 6

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Lot No. 57. BRUSSELS CARPETING.

Of the very best quality, no better is manufactured. A few pieces only are being cleared.

Regular price.	Reduced to
Brussels Carpeting, 27-in. wide	4/3 per yd. 2/11 per yd

Lot No. 58. BRUSSELS SQUARES.

Best quality. These have been made up from remnants and odd lengths. Most of them are quite perfect, others are slightly soiled. The reductions are great, as follows:—

Reduced to	Reduced to	Reduced to
ft. in. ft. in. £ s. d.	ft. in. ft. in. £ s. d.	ft. in. ft. in. £ s. d.
6 4x3 9 .. 0 12 9	11 9x7 6 .. 2 6 6	14 8x12 0 .. 4 13 0
8 3x5 3 .. 1 3 3	11 3x10 6 .. 3 2 3	15 0x10 6 .. 4 3 3
9 9x7 6 .. 1 18 9	11 0x6 9 .. 1 19 3	16 3x12 9 .. 5 9 3
9 8x9 0 .. 2 6 0	12 0x11 4 .. 3 11 9	17 8x12 0 .. 5 12 0
10 1x5 3 .. 1 8 0	12 3x11 0 .. 3 11 3	17 0x11 3 .. 5 1 0
10 6x7 6 .. 2 1 6	13 3x8 3 .. 2 18 3	18 3x13 6 .. 6 10 6
11 3x7 6 .. 2 5 3	13 10x9 9 .. 3 11 3	

Lot 59. Brussels Squares. The same in every respect as Lot No. 26 but unbordered.

Reduced to	Reduced to	Reduced to
ft. in. ft. in. £ s. d.	ft. in. ft. in. £ s. d.	ft. in. ft. in. £ s. d.
6 3x6 9 .. 0 18 3	11 4x11 3 .. 2 15 6	13 0x11 3 .. 3 3 3
7 9x6 9 .. 1 2 9	12 4x11 3 .. 3 0 0	15 0x13 6 .. 4 7 6
8 10x6 9 .. 1 5 9	12 9x11 3 .. 3 2 0	17 0x13 6 .. 4 19 3

Lot No. 60. BRUSSELS STAIR CARPETING.

Good second quality. A limited quantity only of this is being sold. They are very much reduced.

Regular price.	Reduced to
Brussels Stair, 27-in. wide	3/6 per yd. 2/4 per yd.
,, ,, 22½-in. ,,	3/3 ,, 2/1 ,,

Lot No. 61. BRUSSELS SQUARES.

These are all made in complete breadths, the filling and border being all woven in one piece. They are a good wearing Carpet, and are very much reduced.

		Regular		Reduced				Regular		Reduced				Regular		Reduced		
ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	
		price.		to				price.		to				price.		to		
6	0	4	6	£0	15	0		10	6	9	0	£2	12	6		£1	18	6
6	9	6	9	1	5	3		10	6	11	3	3	5	9		2	8	3
7	6	6	9	1	8	3		12	0	6	9	2	5	0		1	13	0
7	6	11	3	2	7	0		12	0	9	0	3	0	0		2	4	0
10	6	6	9	1	19	6		12	0	11	3	3	15	0		2	15	0

Lot No. 62. BRUSSELS SQUARES.

Finest quality. These are also made in complete breadths, the centre and border being woven in one piece.

Regular				Reduced	Regular				Reduced	Regular				Reduced						
ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to			
10	6	×	9	0	£3 0 0	£2 9 0	13	6	×	11	3	£5 1 3	£3 18 9	19	6	×	13	6	£8 11 0	£6 13 0
12	0	×	9	0	3 12 0	2 16 0	15	0	×	6	9	3 7 6	2 12 6	23	0	×	13	6	10 7 0	8 1 0
12	0	×	11	3	4 10 0	3 10 0	15	0	×	11	3	5 12 6	4 7 6							
13	6	×	6	9	3 0 9	2 7 3	15	0	×	13	6	6 15 0	5 5 0							

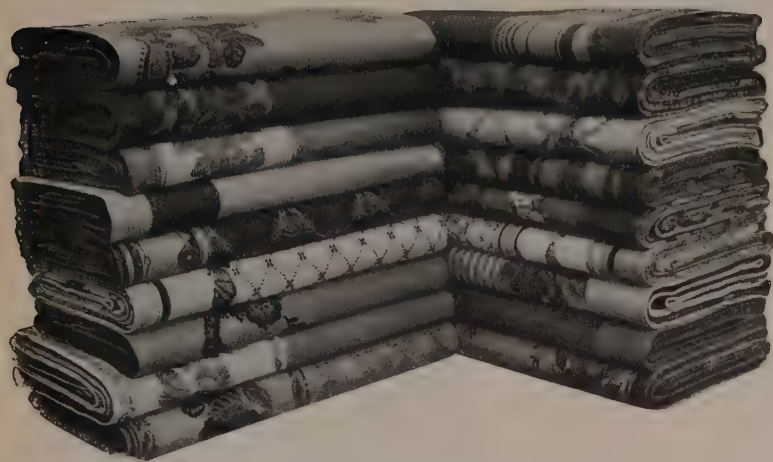
Lot No. 63. WILTON PILE RUGS.

Good closely woven quality, in self tones of rose, green, red, and blue.

Regular price 9/3 Reduced to 6/11

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Lot No. 64. THE ST. JAMES' CARPET.

Is very closely woven and is one of the best bedroom Carpets produced. There is a large and varied selection of designs and colourings, and the whole stock is very much reduced, as follows:—

Regular						Reduced		Regular						Reduced		Regular						Reduced							
ft	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to
7	6	×	6	0	£1 3 9	£0	17	6	12	6	×	7	6	£2	9 3	£1	16	3	15	0	×	9	0	£3 11 3	£2	12	6	12	6
8	6	×	7	6	1 13 6	£1	4	9	12	9	×	10	6	3	10 3	£2	11	6	15	0	×	10	0	£4 3 0	£3	1	3	1	3
9	0	×	7	6	1 15 9	£1	6	3	12	9	×	12	0	4	0 9	£2	19	6	15	0	×	12	0	£4 15 0	£3	10	0	3	10
9	0	×	9	0	2 2 9	£1	11	6	13	0	×	9	0	3	1 9	£2	5	6	15	0	×	15	0	£5 18 9	£4	7	6	4	7
10	6	×	7	6	2 1 6	£1	10	6	13	6	×	7	6	2 17 6	£1	19	6	15	0	9	×	12	0	£4 19 9	£3	13	6	3	13
10	6	×	9	0	2 10 0	£1	16	9	13	6	×	9	0	3 4 3	£2	7	3	16	6	×	7	6	3 5 3	£2	8	3	2	8	
10	6	×	10	6	2 18 3	£2	3	0	13	6	×	10	6	3 14 9	£2	15	0	17	6	×	12	0	£5 4 6	£3	17	0	4	17	
11	3	×	10	6	3 2 3	£2	6	0	13	6	×	12	0	4 5 6	£3	3	0	17	6	×	12	0	£5 10 9	£4	1	9	4	1	
12	0	×	7	6	2 7 6	£1	15	0	13	6	×	12	6	4 9 6	£3	5	6	18	0	×	9	0	£4 5 6	£3	3	0	3	3	
12	0	×	9	0	2 17 0	£2	2	0	14	3	×	12	0	4 10 3	£3	6	6	18	0	×	12	0	£5 14 0	£4	4	0	4	4	
12	0	×	10	6	3 6 6	£2	9	0	14	6	×	12	0	4 12 0	£3	7	9	22	0	×	18	0	£10 9 0	£7	14	0	4	14	
12	0	×	12	0	3 16 0	£2	16	0	14	6	×	14	0	5 7 9	£3	19	9	29	0	×	12	0	£9 3 9	£6	15	3	6	15	

Lot No. 65. SCOTCH CARPETS.

These also are very closely woven, and are reliable in quality. In addition to those in the stack shown above, there are many other unusually high-class designs and colourings. These always give satisfaction in wear. They are much reduced.

Regular						Reduced		Regular						Reduced		Regular						Reduced			
ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to		
9	0	7	6	£2	1 3	£1	10	0	12	0	9	0	£3	6	0	£2	8 0	13	6	12	0	£4	19 0	£3	12 0
10	6	7	6	2	8 6	1	15 0	12	0	10	6	3	17 0	2	16 0	15	0	9	0	4	2 6	3	0 0	4	0 0
10	6	9	0	2	17 9	2	2 0	13	6	9	0	3	14 3	2	14 0	15	0	12	0	5	10 0	4	0 0	4	0 0
10	6	10	6	3	7 6	2	9 0	13	6	10	6	4	6 9	3	3 0										

Lot No. 66. THE JACOBAN CARPET.

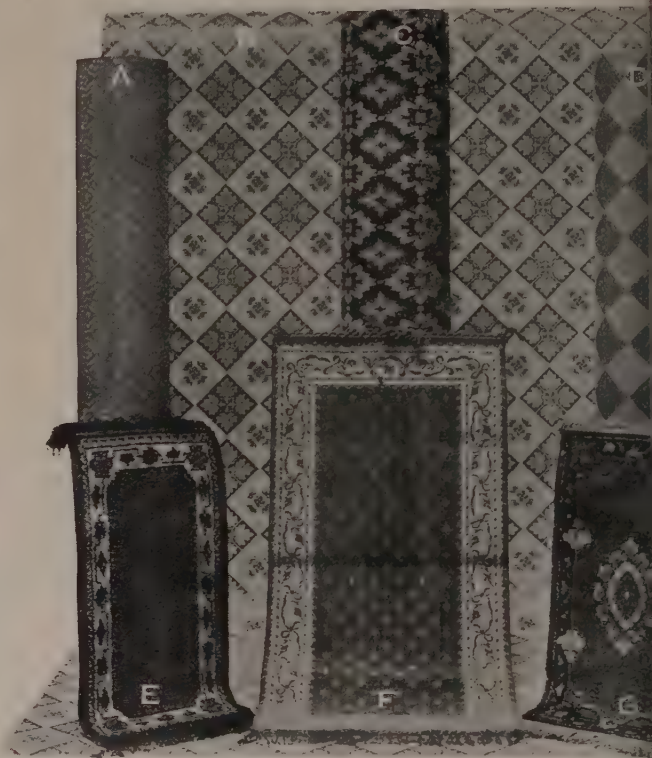
Is a reliable make, which is specially suitable for bedrooms. There is a good selection of designs in various tones of colour. All that we have in stock are much reduced, as follows:—

Regular						Reduced		Regular						Reduced		Regular						Reduced							
ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to						
7	6	6	0	£0	17	6	£0	13	3	12	0	9	0	£2	2	0	£1	11	6	13	6	12	0	£3	3	0	£2	7	3
9	0	7	6	1	6	3	0	19	9	12	0	10	6	2	9	0	1	16	9	13	6	12	0	3	5	9	2	9	3
9	0	9	0	1	11	6	1	3	9	12	0	12	0	2	16	0	2	2	0	14	0	9	6	2	11	9	1	18	9
10	6	7	6	1	10	9	1	3	0	12	6	12	6	3	9	2	5	6	15	0	10	6	3	1	3	2	6	0	0
10	6	9	0	1	16	9	1	7	9	13	6	9	0	2	7	3	1	15	6	15	0	12	0	3	10	0	2	12	6
10	6	10	6	2	3	0	1	12	3	13	6	10	6	2	15	3	2	0	9	15	0	12	0	3	10	0	2	12	6

Lot No. 67. BEDROOM CARPETS.

All wool, suitable for bedrooms where the wear is not excessive. The designs and colourings are varied. They are reduced as follows:—

Regular						Reduced		Regular						Reduced		Regular						Reduced	
ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to	ft.	in.	ft.	in.	price.	to
9	0	7	6	£0 18 9	£0 14 0	12	0	9	0	£1 10 0	£1 2 6	13	6	10	6	£1 19 6	£1 9 6	10	6	9	0	1 2 6	£1 17 0
9	0	9	0	1 2 6	£0 17 0	12	0	10	6	1 15 0	1 6 3	13	6	12	0	2 5 0	1 13 9	10	6	7	6	1 1 9	£0 16 6
10	6	7	6	1 1 9	£0 16 6	12	0	12	0	2 0 0	1 9 0	15	0	10	6	2 3 9	1 12 9	10	6	9	0	1 6 3	£0 19 9
10	6	9	0	1 6 3	£0 19 9	13	6	9	0	1 13 9	1 5 6	15	0	12	0	2 10 0	1 17 6						
10	6	10	6	1 10 0	1 3 0																		



Lot No. 68. LINOLEUMS.

Hamptons' are selling at greatly reduced prices nearly the whole enormous stock. There are some very great bargains procurable.

	Usual price.	Reduced
Inlaid Linoleum C, or third quality	2/4 per yd.	1/4
Inlaid Linoleum B, or second quality	3/-	2/-
Inlaid Linoleum A, or first quality	3/6	2/9
Printed Linoleum	1/1 1/2	8/6
"	1/3 1/2	1/-
"	1/5 1/2	1/2

The Linoleums illustrated above are Illustration A Inlaid Linoleum

Illustration B Printed Linoleum

Illustration C and D Inlaid Linoleum

Lot No. 69. AXMINSTER MATS (as illustrations E and G)

Very good quality, long pile, closely woven, design as illustrations and others.

	Regular price
Axminster Mats, 36 x 18 ins. as E and G	6 6
Wilton Rug, 4 ft. 7 ins. x 2 ft. 4 ins. as F	6 11

Lot No. 70. CORK CARPETS.

A large proportion of these are very much reduced. Full details are as follows:—

	Regular price.	Reduced
Plain Brown Cork Carpet	1/7 1/2 per yd.	1/4
" Green	1/8 1/2	1/4
" Brown	2/4	1/4
" Green	2/6	2/9
" Red	2/6	2/9
" Brown	3/4	2/9
" Green and Red Cork Carpet, best quality	3/6	2/9

All the Short Remnants of Linoleum and Cork Carpet will be sold Half Price on Remnant Days, Saturdays, the 21st and 28th Jan.

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REMNANTS OF STAIR CARPET.

Remnants and odd lengths that have accumulated during 1910 sold at remarkably low prices. A few only are specified here for illustration of the extraordinary value obtainable.

English make:—	FOR		FOR
Stair, 14 yards	£2 18 6	Stair, 27-in. wide, 8 yds.	£0 18 9
" 12 $\frac{3}{4}$ "	2 13 0	" " " 7 $\frac{1}{2}$ "	0 17 6
" 11 $\frac{1}{2}$ "	2 6 9	" 22 $\frac{1}{2}$ -in. " 5 "	0 10 6
" 10 "	2 1 9	" " " 6 $\frac{3}{4}$ "	0 14 0
" 12 $\frac{3}{4}$ "	1 9 9	" " " 22 "	2 6 0
" 11 $\frac{1}{2}$ "	1 6 9		

Stair, fine quality:—	FOR		FOR
Stair, 16 $\frac{1}{2}$ yards	£5 9 0	Stair, 27-in. wide, 16 yards	£2 16 0
" 15 $\frac{1}{2}$ "	5 2 6	" " " 13 "	2 5 6
" 13 $\frac{1}{2}$ "	4 7 9	" " " 7 "	1 4 6
" 10 $\frac{1}{2}$ "	3 6 6	" " " 6 $\frac{1}{2}$ "	1 2 9

Wilton Stair:—	FOR		FOR
Stair, 15 $\frac{1}{2}$ yards	£5 9 9	Stair, 27-in. wide, 23 $\frac{1}{2}$ yards	£5 0 0
" 13 "	4 10 0	" " " 19 $\frac{1}{2}$ "	4 3 0
" 11 $\frac{1}{2}$ "	3 17 9	" " " 17 $\frac{1}{2}$ "	3 14 6
" 8 "	2 15 6	" " " 14 "	3 0 9

VICTORIAN TWILL and KALMUC CARPETS.

These are quite plain in colour, of the best quality. A few only in various colours are being sold. Reductions as follows:—

	Usual price.	Reduced to
Kalmuc, in rose only, 36-in. wide ..	3/6 per yd.	1/11 $\frac{1}{2}$ per yd.
" in greens and rose only, 27-in. wide ..	2/10 $\frac{1}{2}$ "	1/6 "
" in gold only, 22 $\frac{1}{2}$ -in. wide	2/5 "	1/3 "

of remnants of all wool Victorian Twill, 36-in. wide:—

	Usual price.	Reduced to	
for	£ s. d.	£ s. d.	the length.
"	1 8 3	0 14 3	"
"	1 11 6	0 15 9	"
"	1 17 3	0 18 9	"
"	2 5 0	1 2 6	"
"	2 15 3	1 7 9	"
"	4 6 9	2 3 6	"

Three-ply Kidderminster,

green, or fawn	0 4 3	0 3 3	per yd.
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BEDROOM RUGS.

at great reductions, as indicated

	Usual price.	Reduced to
Scotch Rugs, 3-ft.	£0 9 6	£0 4 11
Scotch Rugs, by 2-ft. 2-in.	0 4 11	0 2 11

AXMINSTER BORDER.

A few pieces are being disposed of which could be used for secondary staircases, or be suitable for making up into bedside large institutions. They are being sold at indeed.

Border, Regular price.	Reduced to
.. 3/6 per yd.	1/9 per yd.



Glazed Chintzes at Clearance Reductions



2,5'5 pieces of 31 in. and 24 in. Glazed Chintz, including many of our original and private designs which are discontinued and offered at a great sacrifice to admit new designs for 1911

K4 2,000 yds. 31 in. Glazed Chintz, beautiful French design in rich colours.

Usual price per yd. 1/9 $\frac{1}{2}$
Sale price per yd. 10 $\frac{1}{2}$ d.

K5 1,560 yds. 31 in. English Glazed Chintz, design, a large cluster of mauve or pink roses.

Usual price per yd. 1/6 $\frac{1}{2}$
Sale price per yd. 9 $\frac{1}{2}$ d.

K1 1,850 yds. 31 in. Glazed Chintz, design as illustration herewith. Rich colours.

Usual price per yd. 1/2 $\frac{1}{2}$
Sale price per yd. 4 $\frac{1}{2}$ d.

K6 1,250 yds. 31 in. Glazed Chintz, Louis XVI. Cameo Design, soft colours.

Usual price per yd. 1/6 $\frac{1}{2}$
Sale price per yd. 1,0 $\frac{1}{2}$ d.

K7 955 yds. Hamptons' Tulip and Stripe 31 in. Glazed Chintz.

Usual price per yd. 1/4 $\frac{1}{2}$
Sale price per yd. 10 $\frac{1}{2}$ d.

K8 1,375 yds. Hamptons' "Rosewreath" Chintz.

Usual price per yd. 1/6 $\frac{1}{2}$
Sale price per yd. 8 $\frac{1}{2}$ d.



K3 2,300 yds. 31 in. Best Quality English Glazed Chintz, as illustration herewith. Rich colours.

Usual price per yd. 1/6 $\frac{1}{2}$
Sale price per yd. 8 $\frac{1}{2}$ d.

K2 2,800 yds. 31 in. Glazed Chintz, design as illustration herewith. Chintz colours.

Usual price per yd. 1/3 $\frac{1}{2}$
Sale price per yd. 6 $\frac{1}{2}$ d.

K9 670 yds. Hamptons' "Leicester" Chintz.

Usual price per yd. 1/3 $\frac{1}{2}$
Sale price per yd. 4 $\frac{1}{2}$ d.

K10 860 yds. Hamptons' "Trianon" Chintz.

Usual price per yd. 1/c $\frac{1}{2}$
Sale price per yd. 7 $\frac{1}{2}$ d.

K11 950 yds. 31 in. Glazed Chintz, rose design.

Usual price per yd. 1/4 $\frac{1}{2}$
Sale price per yd. 6 $\frac{1}{2}$ d.

K12 1,450 yds. Hamptons' Spanish Design Glazed Chintz, hand printed and reproduced from an original document; 24 ins. wide.

Usual price per yd. 2/3
Sale price per yd. 1/3 $\frac{1}{2}$

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Remarkable Bargains in 31-in. Cretonnes. 50 in. Cretonnes and Taffettas Greatly Reduced

K24 700 yds. 31-in. Heavy Repp Cretonne, rich needlework design.

Usual price per yd. 1/11

Sale price per yd. 8³/₄d.

K25 650 yds. 31-in. French Cretonne, Antique Design and colours.

Usual price per yd. 1/2¹/₂

Sale price per yd. 6¹/₄d.

K26 500 yds. 31-in. Heavy Repp Cretonne, Rambler Rose Design; colours: mauve and red roses.

Usual price per yd. 1/6¹/₂

Sale price per yd. 9¹/₄d.

K27 1,250 yds. 31-in. French Cretonne, Design reproduced from a rare document on blue and pink ground.

Usual price per yd. 1/9¹/₂

Sale price per yd. 10¹/₄d.



K21 1930 yds. 31 in. Cretonne, Indian design, as illustrated, in bright chintz colours, also in soft antique colours.

Usual price per yd. 1/2¹/₂

Sale price per yd. 4¹/₄d.

K28 1,100 yds. 31-in. Heavy Quality Cretonne, French Design, chintz colours. Usual price per yd. 1/2¹/₂. Sale price per yd. 8¹/₄d.

K29 900 yds. 31-in. Cretonne, Louis XVI. Cameo Design, in refined colours. Usual price per yd. 1/8¹/₂. Sale price per yd. 1/0¹/₂

K30 1,500 yds. 31-in. Cretonne and Printed Linen, various hand block printed classical designs.

Usual price per yd. 3/6

Sale price per yd. 1/6¹/₂



K22 3,000 yds. 31-in. Heavy Repp Cretonne, beautiful Rose Design on trellis ground, as illustrated.

Usual price per yd. 1/4¹/₂

Sale price per yd. 6¹/₄d.

K31 900 yds. handsome Block Printed 31-in. Cretonne, "Tree and Bird" Design, rich colours.

Usual price per yd. 2/6

Sale price per yd. 1/0¹/₂

CUSHIONS.

K32 750 Cushions, large size, covered in various designs, French Taffeta and hand-printed Linen, to be cleared at 2/6 each.

K33 500 Tapestry and Brocade Cushions, made from remnants and sample squares, large size, to be cleared at one price, 3/11 each.

K34 1,500 Tapestry and Brocade Cushion Squares (stock samples of discontinued patterns), to be cleared at 6d., 9d., 1/-, and 1/6 each.



K23 2,700 yds. 31-in. Cretonne and Glazed Chintz, as illustration. Hamptons' original design in rich chintz colours or in soft antique tones.

Usual price per yd. 1/6¹/₂

Sale price per yd. 11¹/₄d.



K36 275 yds. 50-in. Printed Linen and Double Warp Cretonne, Classical French Design, as illustration.

Usual price per yd. 5/6

Sale price per yd. 2/6

Above Design also in Glazed Chintz.

Usual price per yd. 2/6

Sale price per yd. 1/6¹/₂

The above Design is one of several lots of similar bargains at this reduction.

K42 650 yds. 50-in. Mercerised Shadow Taffeta, charming French designs. Usual price per yd. 8/11. Sale price per yd. 5/6

K43 400 yds. 50-in. Taffeta on red, blue, and green ground. Usual price 3/9 per yd. Sale price per yd. to clear, 1/0¹/₂

K44 560 yds. Printed Jaspe Taffeta, rich Georgian Design. Usual price 3/9 per yd. Sale price per yd. 1/11¹/₂



K38 175 yds. 50-in. reversible French Shadow Taffeta, refined soft shades, as illustration.

Usual price per yd. 7/11

Sale price per yd. 3/11

K39 360 yds. 50 Printed Linen, design. Usual price

Sale price

K40 1,500 yds., pieces or part pie Printed Taffetas a 50-in. wide. U

4/6 to 6/11. All duced to one price

K41 250 yds. 50 Printed Taffeta, Design and Colour

Usual price p

Sale price pe

K37 45 pairs An vas Curtains, wit applique border, 4- as illustration. green and rose.

Usual price pe

Sale price per

TAFFETA AND C CURTAIN

K45 20 pairs H Sheetting Curtains, applique, Border of Design, colours: bro and rose; size 4-ft.

Usual price pe

Sale price per

K46 25 pairs Jas Curtains, with appli in rich designs and 4-ft. by 10-ft.

Usual price per

Sale price per

K47 15 pairs of Blo Cretonne Curtains "Pea" Design in it colours; size 4-ft.

Usual price per

Sale price per

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ies, Damasks, Velours, AT CLEARANCE REDUCTIONS

Great Bargains in Table Covers

K54 25 pieces and part pieces of Brocades and Damasks, various designs and colours, 50-in. wide.

Usual prices 3/11 to 5/11
Sale price 2/9

K55 530 yds. heavy quality Tapestry, in green, red, and blue ground, suitable for Curtains or Upholstering Furniture.

Usual price per yd. 3/11
Sale price per yd. 2/3

K56 390 yds. 50-in. Mercerized Antique Damask in mulberry, green biscuit, and blue ground.

Usual price per yd. 3/6
Sale price per yd. 2/3

K 65 150 Fancy Brocade Table Covers, 1 yard square, in pink, blue, green and cream ground.

Usual price 2/3 each Sale price 1/4½

K 66 72 Silk Brocade Table Covers for fancy table or centres. Usual price 5/11 each Sale price 3/9

K 67 15 Artistic Tapestry Table Covers in self tones, green and red, 2 yds. square.

Usual price 8/9 each. Sale price 5/6

2 yds. × 2½

Usual price 10/6 each. Sale price 6/9

K 68 10 Rich Foliage Tapestry Table Covers, recommended for hard wear, 2 yds. square.

Usual price 14/11 each. Sale price 9/6

2 yds. × 2½

Usual price 17/6 each. Sale price 12/6

K 69 25 Handsome Embroidered Cloth Table Covers. Colours: red, green, blue and terra cotta, 2 yds. square.

Usual price 42/6 each,

Sale price 24/6

2 yds. × 2½

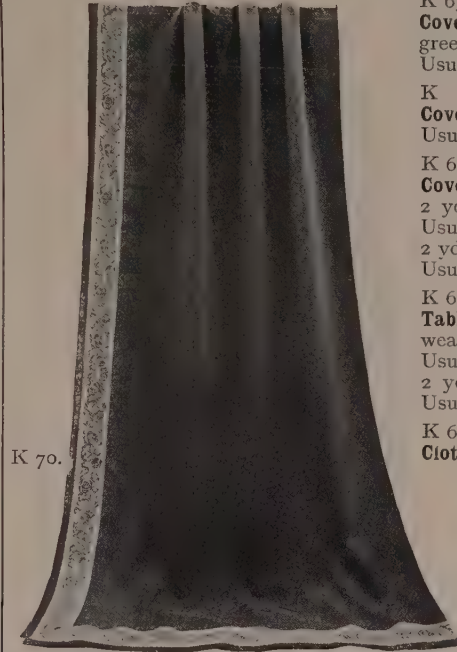
Usual price 50/- each

Sale price 29/6

2 yds. × 3

Usual price 57/6 each

Sale price 33/6



K 70.

K 70 100 pairs Reversible Woollen Serge Curtains, as illustration, with a rich woven tapestry border. Colours: green, blue, brown, and crimson, 10 ft. long.

Usual price 26/9 per pair
Sale price 16/9

Reductions in Casement Cloths

K 71 375 yds. 50 in. Printed Wool Casement Cloth,

Usual price, 3/3 per yd.
Sale price 1/6½

K 72 675 yds. 31 in. Casement Flax.

Usual price 2/3 per yd.
Sale price 10½d.

K 73 560 yds. 33 in. Reversible Casement Flax, artistic design.

Usual price 2/3½ per yd.
Sale price 1/0½

K 74 250 yds. 50 in. Cream and Gold and Cream and Blue Wool Challis for Casements

Usual price 3/3 per yd.
Sale price 1/6½

K 75 345 yds. 50 in. Hand Block Printed Silk, on green and cream ground, artistic and durable.

Usually 5/6 per yd.
Sale price 2/11



K 76.

K 76 6 Pairs Dark Blue Embroidered Cloth Curtains, as illustration, 10 ft. long.

Usual price, £4 10 0 Sale price 39/6 per pair

20 pairs similar designs and quality as above in red, blue and green, to be cleared at same price 39/6 per pair

50-in. Tapes-
ground, as illus-
price per yd. 2/9
price per yd. 1/6½

pieces or part pieces
Brocades and
various colours

prices ranging
per yd. 9/6 to 14/6
cleared at one
price, per yd. 6/11

50-in. Jaspe Ground
effect, colours:
green.
price per yd. 2/3
price per yd. 1/0½



50-in. All-wool Tapestry, as illus-
lour tone upon tone green; strongly
faded for hard wear.
per yd. 7/9. Sale price per yd. 3/11

K52 650 yds. 50-in. Bro-
cade, as illustration, in green,
blue, crimson, mulberry
ground. Usual price per yd. 4/6
Sale price per yd. 2/11

Velvets & Antique Velours

K59 290 yds. 50-in. Antique Velour, in red, green, blue. Usual price per yd. 2/11½

Sale price per yd. 1/11½

K60 320 yds. 50-in. Antique Velour, in a bold design, suitable for Curtains and covering Furniture.

Usual price per yd. 6/6

Sale price per yd. 3/11

K61 150 yds. 24-in. Silk Plush, in various colours. Usual prices per yd. 3/6 to 5/6

To clear per yd. 1/3

K62 130 yds. Embossed Velvet, in various shades; 24 in. wide.

Usual price per yd. 6/11

Sale price per yd. 2/11

REMNANT DAYS Saturdays 21st and 28th January

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Special Notice.

In consequence of the enlargement of our Factory and increased Staff, we are now in a unique position to give the lowest quotations for the cutting and making of loose covers, curtains, draperies, inside and outside blinds, etc. Estimates and advice free.

Silk, Tapestry and Cloth Curtains at Enormous Reductions.

K 81. 3 Sample pairs **Silk Curtains**, colours: green and blue, suitable for drawing rooms or boudoirs, slightly soiled, 10ft. long. Usually per pair £4 15s. **All at one price to clear 39/6**

K 82. 22 pairs **Silk Damask Curtains**, Louis XVI. design, lined and interlined. Colours: blue and green, 10ft. long. Usual price 84/- per pair. **Sale price 57/6**

K 83. 3 Sample pairs **Bordered Silk Curtains**, various colours and designs, slightly soiled. Usual prices £5 5s. to £7 7s. **All at one price to clear 59/6 per pair.**

K 84. 5 Sample pairs **Embroidered and Bordered Silk and Silk Damask Curtains**, various styles and colours. Usual per pair £5 15s. to £9 15s. **All at one price to clear 69/6**

K 85. 20 pairs of **Antique Velour Curtains**, rich design in green only. Usual price 49/6 per pair. **Sale price 31/6**



K 86

K 86. 25 pairs **Antique Jasper Velvet Curtains** with a woven velvet border and padded edge, size 4 ft. 6 ins. by 10 ft. long, lined complete, as illustration. Usual price 86/6

Sale price 47/6 per pair.

K 87. 10 Sample pairs plain **Heavy Wool Tapestry Curtains**, with handsome braid border. For dining room or library. Colours: crimson, green and blue, 10ft. long. Usually £5 10s. **To clear 63/- pair.**

K 88. 9 Sample pairs **Blue Plush Curtains**, with a rich Persian design tapestry border, lined complete. Usual price per pair 67/6.

Sale price 49/6

K 89. 10 odd pairs **Chene Damask Curtains**, lined and trimmed edging, various colours. Usual price per pair 37/6. **All one price to clear 21/6**

K 90. **Hand-made Silk and Brocade**, several odd lengths ranging from 1½ to 10 yds. of beautiful hand-made Silk Brocades, very suitable for fancy work or covering occasional chairs, will be cleared at

half original cost.

K 91. 3 pairs **Crimson Silk Repp Curtains**, as illustration, beautifully embroidered in a pure Adams design. Usual price per pair £8 8s. **Sale price 52/6.**

REMNANT DAYS Saturdays 21st and 28th January.

Lace Curtains at Clearance Reductions.

Hamptons' Entire Stock of 1910 Lace Curtains

will be sold at Enormous Reductions. Discarded patterns and all odd pairs being cleared at considerably less than cost price.

Strong Bedroom Curtains of Scotch Net. A variety of small designs.

Usual price 4/6, 5/3, 5/11, 6/6, **Clearing at 3/3, 3/11, 4/3, 4/9,**

Usual price 6/9, 6/11, 7/9 pair. **Clearing at 4/11, 5/3, 5/9 pair.**

Scotch Net Curtains of bolder design, for Sitting Rooms.

Usual price 7/11, 8/9, 8/11, 9/6 **Clearing at 5/11, 6/3, 6/9, 6/11,**

Usual price 9/11, 10/6, 11/6, 11/9 **Clearing at 7/9, 7/11, 8/9, 8/11**



No. 1. **Scotch Net**, as illustrated. A strong Bedroom Curtain. 3 yds. long. Usual price 4/11. **Clearing at 2/11**

Hamptons' Famous Unbordered Net Curtains, fine hand designs; specially made for hard wear and frequent cleaning. Many being reproductions of Real Lace

Usual price 12/9, 13/9, 16/6 **Clearing at 9/11, 10/9, 12/9**
Usual price 21/9, 23/6, 27/9 **Clearing at 17/9, 19/9, 23/9**
Usual price 33/6, 35/9 pair. **Clearing at 28/9, 31/9**



No. 2. **Scotch Net Curtains**, as illustration. 3 yds. long.

Usual price 4/11 pair. **Clearing at 3/6**

Madras Muslin in pale shade of ivory, various designs suitable for casement or long curtains. 54-in., 63-in., and 72-in. wide.

Usual price 10½d., 11½d., 12½d., 14½d. **Clearing at 7½d., 9d., 10d., 11½d.**

Usual price 1/5½, 1/9½, 1/11½, 2/3 **Clearing at 1/0½, 1/3½, 1/6½, 1/9½**

Usual price 2/6 yard **Clearing at 1/11½**



No. 3. **Scotch Net Curtains**, as illustrated. 3 yds. long. Usual price 4/11. **Clearing at 3/11**

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ance ctions.

Boilered Lace Curtains,
single and double borders.
stock of the very latest
makes. Several odd
and 4 pairs of a design,
at less than cost price

13/9, 15/9, 18/6, 21/-
10/9, 12/9, 14/9, 16/9
22/9, 25/9, 27/6, 29/6
18/9, 21/9, 23/9, 25/9
33/9, 35/9, 39/9, 45/9
28/9, 31/9, 35/9, 39/9
49/9, 52/9, 56/9
42/9, 45/9, 49/9



No. 4. Strong Scotch Net
Curtains, as illustration.
3 yards long.
Usual price 7/11 pair.
Clearing at 5/9 "

Soiled Single Pairs of Lace
Curtains Half Price.

Coloured Madras Muslins.
Several pieces sufficient for 2
or 3 pairs of Curtains.
Clearing at Half Price.

All over Design Small Pattern
Nets, 50-in. and 60-in. wide ;
for casement or long curtains.

Usual price 1/0½, 1/4½, 1/11½
Clearing at 8d., 1/0½, 1/6½

Usual price 2/6½, 3/3 yard.
Clearing at 1/11½, 2/9

Scotch Net, as illustra-
A hard wearing
72-in. wide, 3½
long.
price 8/11 pair.
at 6/6 "

Swiss Embroidered,
casement curtains
now being so largely
any dainty designs.

1/5½, 1/9½, 1/11½
1/-, 1/4½, 1/6½
2/3½ yard.
1/9½ "

Single Pairs of Lace
Half Price.



No. 6. A useful Scotch Net Curtain, well
covered design, 3½ yards long.
Usual price 9/9 Clearing at 6/11

Real Lace Curtains.

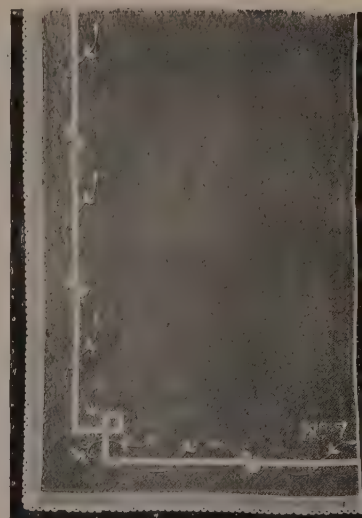
Marie Antoinette Real Lace Curtains,
charming Curtains for Boudoir or
Drawing Room; most excellent
wear; will stand frequent
cleaning.

Usual price 8/11, 9/11, 11/9, 15/9.
Clearing at 6/11, 7/11, 8/11, 12/9

Usual price 18/9, 22/9, 24/9, 27/9
Clearing at 15/9, 18/9, 21/9, 23/9

Usual price 29/9, 33/6, 35/9, 39/9
Clearing at 25/9, 28/9, 31/9, 35/9

Usual price 45/9, 47/9, 49/9, 55/9
Clearing at 39/9, 42/9, 45/9, 49/9



No. 7. Marie Antoinette Real Lace
Curtains, 3½ yards long, as
illustration.

Usual price 10/9 pair.
Clearing at 7/11 "

Strong Mosquito Net Curtains, with
Real Cluny Lace Borders. Quite
good style for small windows
both single and double borders

Usual price 9/6, 11/6, 13/6, 14/9
Clearing at 6/11, 7/11, 10/3, 11/6

Usual price 15/9 pair.
Clearing at 12/9 "

Dainty Point d'esprit Net Curtains,
with Cluny and Renaissance
Lace Borders.

Usual price 13/6, 16/6, 18/9, 22/9
pair
Clearing at 10/9, 12/9, 14/9, 17/9
pair

No. 8. Marie Antoinette Real Lac
Curtains, 3½ yards long, as
illustration.

Usual price 11/9 pair.
Clearing at 8/11 "

Lace Bedspreads.

A large selection of **Lace Bedspreads**
of various makes, clearing at less
than cost price.

An example: **Heavy Mosquito Net
Coverlets,** with band of Double
Net at edges, enriched with a
charming braid design in both
single and double bed sizes.

Usual price 15/9, 19/9 each.
Clearing at 10/9 14/9 "

No. 9. A charming Marie Antoinette
Lace Curtain for Drawing Room,
3½ yards long, as illustration.

Usual price 16/9 pair.
Clearing at 12/9 "



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Household Linen

Hamptons' have reduced the whole of their stock of High-class Linens, value exceeding

SIXTEEN THOUSAND POUNDS

There are some extremely fine designs, a number of which have been woven by hand in our own factories at Lisburn. Some of these designs having been discarded the surplus stocks of them are being cleared at less than the cost of production. In addition to the stocks specified Hamptons' are selling £1,500 worth of good reliable quality

WEAVERS' DAMAGES AT HALF FACTORY COST PRICE

Many of these are odd sizes and must be viewed for the wonderful value to be realized.



No. 1. 750 Strong Damask Cloths, in various designs, nearly all of them being small, all over, well covered useful patterns. The above are typical examples.

	Usually	Clearing		Usually	Clearing		Usually	Clearing						
	s.	d.	s.	d.	s.	d.	s.	d.						
2 × 2 yds.	6	3	3	11	2 × 2½ yds.	7	11	5	3	2 × 3 yds.	9	6	6	3

No. 2. Heavy make splendid Cloth, for hard wear.

Usually	Clearing	
price	at	
s. d.	s. d.	
2½ yds. x 2½ yds.	8 9	5 11 each
2½ " x 3 "	16 9	12 9 "

No. 3. Is represented in the stack of Damask on the table. It is a pretty ivy leaf design, and has proved to be a tough quality.

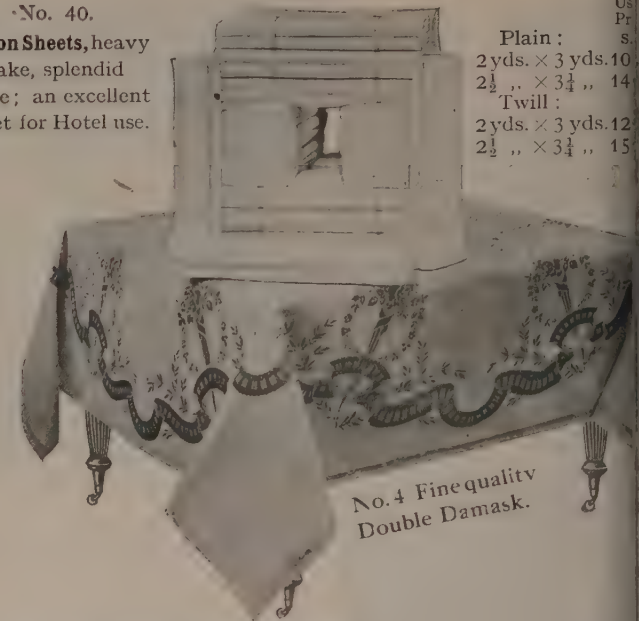
Usually	Clearing	
price	at	
s. d.	s. d.	
2 yds. x 2 yds.	7 11	5 6 each.
2 " x 2½ "	9 6	6 11



No. 40.

Cotton Sheets, heavy make, splendid value; an excellent Sheet for Hotel use.

Plain :
2 yds. x 3 yds. 10
2½ " x 3½ " 14
Twill :
2 yds. x 3 yds. 12
2½ " x 3½ " 15



No. 4 Fine quality Double Damask.

No. 4. Fine quality Double Damask, from our factories at Lisburn. A design we are no longer weaving. Being cleared under factory cost.

Usually	Clearing		Usually	Clearing
Price.	at		Price.	at
2 yds. x 2½ yds.	15/9	10/9 each.	Napkins 27 ins. x 27 ins.	21/9

Fine quality Hemstitched Linen Sheets, from our factories at Lisburn.

Single bed size : Usual price 21/9, 24/9, 36/9, 38/9, 45/9, 52/9, Clearing at 14/9, 19/9, 29/9, 32/9, 37/9, 45/9, Double bed size : Usual price 23/9, 42/9, 55/9, 59/9, 65/9, 79/9, 8 Clearing at 17/9, 35/9, 49/9, 52/9, 58/9, 72/9, 7

No. 50. Lace and Richly Embroidered Muslin Cushion Cover. Usual price 10/9. Clearing at 7/11

Hemstitched Linen Cases, made strong Irish expert work. Usual price 2/6, 3/11, 4/ Clearing at 1/6, 2/11, 3/ 6/11, 7/11, 8/11, 5/11, 6/11, 7/11.



No. 5 Extra heavy Double Damask.

No. 5. Extra heavy make Double Damask Cloths, in one size Napkins to match. A discontinued design, clearing under factory cost.

Usually	Clearing		Usually	Clearing
Price.	at		Price.	at
2 yds. x 2½ yds.	18/9	12/9 each.	Napkins, 27 in. x 27 in.	23/9

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No. 6 Irish Handwoven

Real Irish Hand Woven Double Damask Cloths, from our mill at Lisburn, near Belfast. A good heavy make in two sizes only. Reduction in price to clear.

	Usual price	Clearing at
	£ s. d.	£ s. d.
6 x 2 yds.	0 16 9	0 10 9 each.
6 x 2½ "	1 2 9	0 13 9 "

Real Linen Sheets, both light and heavy makes; all of them of value and of good dependable quality.

Single bed size:	
Usual price 16/9, 23/9, 24/9, 29/9, 33/9, 36/9, 42/9, 45/9 pair.	
Clearing at 12/9, 17/9, 19/9, 25/9, 28/9, 29/9, 36/9 37/9 "	
Double bed size:	
Usual price 22/9, 29/9, 35/9, 39/9, 48/9, 55/9, 63/9, 72/9	
Clearing at 18/9, 25/9, 29/9, 35/9, 42/9, 49/9, 59/9, 67/6	

Pillow Cases; really good, strong cases, many of them made of Sheeting Remnants.

Usual price 1/11½, 2/6, 2/11, 4/6, 5/9, 6/11 each.	
Clearing at 1/-, 1/6½, 1/11½, 2/11, 3/11, 4/11	



No. 7 Irish double Damask fine quality.

Real Irish Double Damask, of exceptionally fine quality and lasting

	Usual price	Clearing at
	£ s. d.	£ s. d.
6 x 2 yds.	16 9	12 9 each.
6 x 2½ "	1 2 9	16 9 "
6 x 2½ "	1 3 9	18 9 "
6 x 3 "	1 15 9	1 3 9 "
Napkins:		
27-in.	1 9 9	1 3 9 doz.

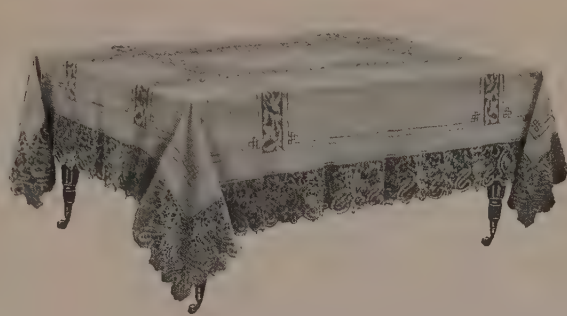


Table Cloths.

Exceedingly Fine Quality Pure Linen, hand drawn, with superbly rich real cluny lace border.

Usually £16 19 6
Clearing at £12 10 0

A large and interesting selection of Linen and Lace Luncheon and Dinner Cloths with Napkins to match, clearing as follows:

Usual price: 63/6, 69/9, 87/6, 89/9, 132/6, 139/6, 155/- £9 19 6 £16 19 6
Clearing at: 55/9, 63/9, 79/9, 82/6, 119/6, 126/-, 139/6 £8 19 6 £15 19 6

Hemstitched Cotton Sheets, best quality, washed ready for use.

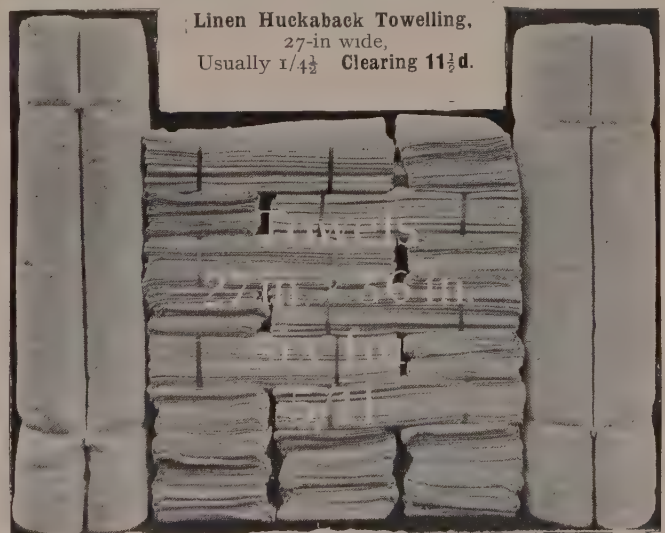
Single bed size:
Usual price: 15/9, 17/9 pair.
Clearing at: 11/9, 13/9 "

Double bed size:
Usual price: 21/9, 24/6, 24/9 pair.
Clearing at: 16/9, 19/9, 22/9 "

Hemmed Cotton Sheets, both plain and twilled. These Sheets are specially made for hard wear, and we can confidently recommend them. The reductions made in the prices are exceptionally heavy.

Single bed size:
Usual price: 9/11, 10/9, 11/9, 13/9, 17/6, 19/9, 23/6 pair.
Clearing at: 6/11, 7/11, 8/11 10/9, 13/9, 16/9, 19/9 "

Double bed size:
Usual price: 13/9, 14/9, 19/6, 23/6, 27/6, 32/9, 36/6 pair.
Clearing at: 10/9, 11/9, 15/9, 19/9, 23/9, 29/9, 32/9 "



Linen Huckaback Towelling.
27-in wide,
Usually 1/4½ Clearing 11½ d.

No. 31.

No. 31. 500 dozens strong Linen Huckaback Towels, hemmed ready for use. 27-in. by 36-in. Usual price 8/6 the half dozen. Clearing at 6 for 5/11

Real Irish Linen Face Towels, grass bleached and therefore soft and absorbent. A large and varied stock of all makes. Some rough friction Towels for gentlemen's use, and fine, soft towels that will be much appreciated by ladies, all clearing in lots of half dozen at very special Sale prices.

For example:—

6 for 4/11;	6 for 5/11;	6 for 6/11;	6 for 7/11;	6 for 8/11
6 " 10/9;	6 " 12/9;	6 " 14/9;	6 " 15/9;	6 " 16/9
6 " 17/9;	6 " 18/9;	6 " 21/9;	6 " 22/9;	6 " 23/9
6 " 24/9;	6 " 25/9;	6 " 28/9;	6 " 29/9	

"The Fascination of Supreme Value"

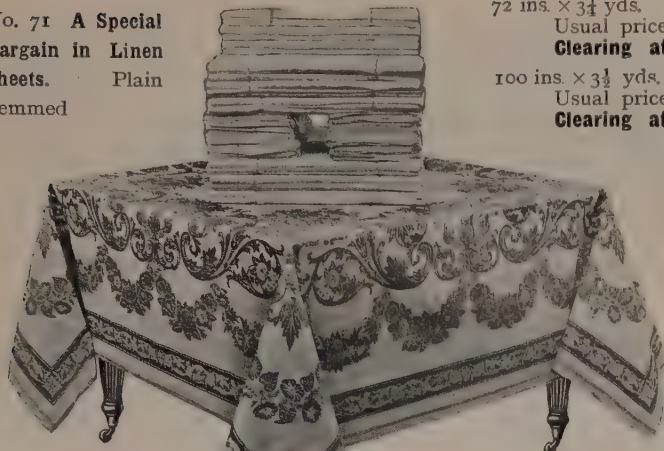
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No. 71

No. 71 A Special
Bargain in Linen
Sheets. Plain
hemmed

72 ins. x 3½ yds.
Usual price 23/9
Clearing at 17/9
100 ins. x 3½ yds.
Usual price 35/9
Clearing at 29/9



No. 8. Superfine Hand
Woven Double Damask,
made in our own fac-
tories. There is nothing
to equal hand-woven

linen for hard wear and good
appearance after much laundering.
This design is being sacrificed at
the following big reductions because
we are no longer making it:—

2 yds. x 2 yds.	Usual price 19/9	Clearing at 16/9
2 " x 2½ "	25/9	21/9
2½ " x 2½ "	32/9	27/9
2½ " x 3 "	39/9	32/9

2½ yds. x 3½ yds.	Usual price 49/9	Clearing at 38/9
2½ " x 4 "	56/9	45/9
Napkins, 27 x 27-in.	35/9 doz.	28/9 doz

No. 91. White Turkish Bath
Towels, size 25 x 46. 500 doz.
Usually 18/9 doz., clearing at
6 for 6/11.

No. 18. White Turkish Bath
Towels, size 27 x 52; an ex-
ceptional bargain. 250 doz.,
Usually 22/9 doz., clearing in
lots of half dozens, 6 for 8/11.

No. 9. Extra Superfine Hand
Woven Double Damask. This
is the very finest quality made
and is beautifully soft and
silky. Woven entirely by
hand in our factories, at
Lisburn, near Belfast.

Quilts and Blankets

Down Quilts, well filled.
Very great Reductions. Splendid Value.



No. M3. A very pretty Quilt
with best quality Printed Sateen in soft shades of pink, green, and
These Quilts are all thoroughly well filled with fine pure down.

Single bed size: Usual price 13/9. Clearing
Double bed size: Usual price 15/6. Clearing
We have a large stock of beautiful Quilts in best French Sateen,
Lace, Plain Silk, Plain Silk with Satin reverse, choice hand
printed Satin with fine old Queen Anne Designs. There are so
novel effects, so different to what is usually to be seen. We make
of clearing our entire stock of Down Quilts at this Sale; the re-
sult are, therefore, very tempting.

Real Witney Blankets, great reductions,
splendid value.

No. 20. An All Wool Real Witney Blanket,
very warm, excellent hard wearing quality.



No. 9—continued

2 yds. x 2 yds.	Usual price	Clearing at
2 " x 2½ "	£ s. d. 2 15 9	£ s. d. 2 5 9
2½ " x 2½ "	3 9 9	2 19 9
2½ " x 3 "	4 4 0	3 15 0
2½ " x 3½ "	4 17 6	4 7 6
2½ " x 4 "	5 15 6	5 5 0
2½ " x 4 "	6 15 0	6 5 0
Napkins, 27 x 27-in.	4 9 9 doz.	3 9 9 doz.

TURKISH BATH TOWELS

The very best quality made. As usual at this time of the year, we are
clearing them in lots of half dozens. Very large reductions have been made
in the prices to clear our stock of about 800 dozens.

6 for 4/11; 6 for 5/11; 6 for 6/11; 6 for 7/11; 6 for 8/11; 6 for 9/11
6 " 10/9; 6 " 12/9; 6 " 13/9; 6 " 14/9; 6 " 15/9; 6 " 16/9
6 " 17/9; 6 " 18/9; 6 " 19/9; 6 " 20/9; 6 " 21/9; 6 " 22/9; 6 " 23/9; 6 " 24/9; 6 " 25/9

Turkish Bath Sheets, thick and absorbent, clearing as follows:—

3/11, 4/11, 5/11, 6/11, 8/11, 10/9 each.

	Usual price	Clearing
	£ s. d.	£ s. d.
Single bed size	0 16 9	0 12 9
Double bed size	1 6 9	1 1 9

No. 21. A soft warm Real Witney Blanket, with a charming mauve
Single bed size £ s. d. £ s. d.
Double bed size 1 3 9 0 19 9

Many other qualities, both lower and better than these specified, al-
with our own distinctive borders; also some all-white Blankets
with Silk Ribbon. Light-weight Blankets for Invalids; also me-
heavy makes; all marked at special clearing Sale prices.

Household Coarse Linen: Glass and Tea Cloths, Dusters, Kitch-
and Stable Rubbers, Knife, Lavatory, Pantry and Housemaid
Roller Towels; all at Sale prices.

CONTRACT SURPLUS. About 3 to 4 tons of Coarse Linen O-
such as Glass and Tea Cloths, Apron Linen, Rubbers of all ki-
Dusters, piece Damask, both loom and bleached, at HALF

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Glass

Price Reductions.

"Verley" (G'9775) Table
Made of good crystal
very durable.

	s. d.
doz.	3 6
"	3 6
"	4 6
"	5 9
"	3 6
"	6 11
"	3 6
"	3 6
"	6 11
Wine with glass	1 4
(quart)	3 0
(pint)	2 9
(anter)	3 9

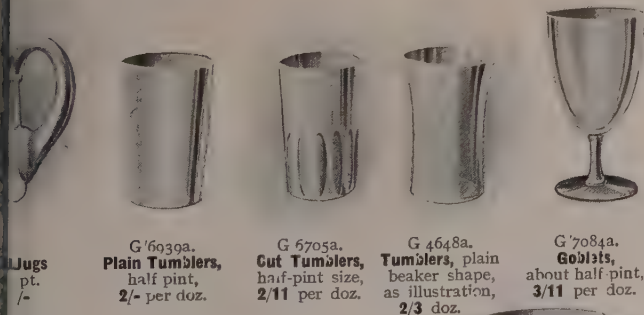
Persons, 40 pieces **17 11**
Persons, 73 pieces **£1 13 9**

"Argian" (G'7075a) Table
Made of the best
crystal glass, and is a true
Georgian model. It
is sold at the following
prices. Cheapest re-
offered.

	s. d.
doz.	6 9
"	6 9
"	8 9
"	12 0
"	5 9
"	23 6
"	6 11
Wine	13 6
each	6 9
(quart)	6 9
(anter)	9 6

Persons, 40 pieces **£1 16 9**
Persons, 72 pieces **£3 13 0**

PRICE.—Manufacturer's Stock, Finest English Glass,
of Cut Bowls, Jugs, Decanters, Dishes, Vases, etc., etc.,
offered during Sale at half of the actual cost price. Early
on should be made for these extraordinary Bargains.



G'6039a. Plain Tumblers, half pint, 2/- per doz.
G'7075a. Cut Tumblers, half-pint size, 2/11 per doz.
G'4648a. Tumblers, plain beaker shape, as illustration, 2/3 doz.
G'7084a. Goblets, about half-pint, 3/11 per doz.

Glass Dishes. Upwards of
1,500 Glass Dishes, fine
English manufacture
as illustration.

Size	8-in.	10d.	each.
"	9	1/-	"
"	10	1/5	"
"	11	1/11	"

G'5309a. Dish. Cut Hollows.



G'4713a. Glass Jugs. Fine Cut.
1 pt. 1/9 1 1/2 pt. 2/3 2 pt. 2/6

Dinner and Dessert Services



**Flower
Bowls**

G. 6848a

**The
"Albion"**

G. 6921a

12/6



As illustrated, quaint octagonal shape
and design, a reproduction of the old
Mason in the old red and green, etc.,
colouring: 8-in. 3/6 9-in. 4/3 each.

Tea Set of 40 pieces, dainty design
in pink roses and blue ribbons on
good Staffordshire china. 12/6 set.

Glass Flower Supports, suitable for flowers in above or any other kind of bowl
3-in. 6d. each 3 1/2-in. 8 1/2d. 4 1/4-in. 11 1/2d.

DESSERT SETS.



19/11
Set.

(G/6961a)

Hampton's "Westminster" Dessert Set

As illustrated above, is a reproduction of the old Spode Bird in best English
ware and decorated in the old colouring of green, rich pink, etc., etc. Unique
Bargain. For 12 persons, 18 pieces, 19/11

SPECIAL BARGAIN.—Dessert Set for 12 persons, consisting of 12 Plates,
4 Dishes, and 2 Comports, in finest Royal Crown Derby China, beautifully
hand painted roses, etc., and richly finished in best gold, will be offered at
£21 10. Usual price, £36. Great Bargain.

Upwards of 170 Dessert Sets for 12 and 18 persons, in a great variety of shapes
and choice decorations. Many clever productions of best old patterns.
Very exceptional bargains. For example:

Usual price	27/6	35/-	42/-	57/-	77/6	£5 5s.	£9 9s.
Clearing at	18/11	23/9	29/6	42/-	62/6	82/6	£6 19s.

Hamptons' "Viking" Dinner Set

As illustration below, best English manufacture. Slightly blemished.
G/7066a. 52 pieces, 13/11. 67 pieces, 21/6. 100 pieces, 37/6. Separate
pieces as follows:

	s. d.
Meat Plates per doz.	2 4
Pudding Plates "	2 2
Cheese " "	1 10
Soup " "	2 4
each—s. d.	
Dishes 9-in. "	0 3 1/2
" 10 " "	0 4 1/2
" 12 " "	0 6 1/2
" 14 " "	0 10 1/2
" 16 " "	1 6
Soup Tureen and Stand ... each	5 0
Sauce Tureen and Stand ... each	1 2
Vegetable Dish "	1 4 1/2
Salad Bowl...	1 4 1/2



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at Clearance Reductions



Hamptons "Pompadour" Dinner Set

G/6622a.

as illustrated. Fine Staffordshire ware. Reproduction of old English design. Rich colourings of red, blue, and green, etc.

52 pieces	..	57/6
67 "	..	82/6
100 "	..	134/-

For Tea and Breakfast Sets to match see opposite.



Hamptons' "Eton" Dinner Set

G/7067a.

as illustrated. Fine Staffordshire ware, daintily decorated with clusters of pink roses and green festoons. Unique value.

52 pieces	29/6
67 "	44/-
100 "	72/-

For Tea and Breakfast Sets to match see opposite.



Hamptons' "Harrow" Dinner Set

G/1085a.

as illustrated. Staffordshire ware. Dark blue print on white. Slightly blemished.

52 pieces	..	15/6
67 "	..	22/6

Other Dinner Sets, similar to illustration, will be cleared at a great sacrifice.

DINNER SETS. Enormous stock of Dinner Sets, including productions of the best English and Limoges manufacturers will be greatly reduced to clear.

For example:

Usual price	..	22/6, 23/6, 29/-, 62/6, 118/6, 139/-
Clearing at	..	15/6, 19/6, 29/11, 44/-, 92/6, 110/-



Hamptons' "Tudor"

G/478

Tea Set, 40 pieces (persons)
Breakfast Set, 51 pieces (for 6 persons)

Early Morning Tea Set to match, consisting of 2 Cups and Saucers, Sugar Bowl, Cream Jug and Teapot, complete on Green Lacquer Tray. After dinner Coffee Cups and Saucers to match, 6/6 doz.

Hamptons' "Gem"

G/70



China Tea and Breakfast Sets, as prettily decorated with pink roses and blue ribbons with gold. U.
Tea Set, 40 pieces (for 6 persons)
Breakfast Set, 51 pieces (persons)

Hamptons' "Eton"

G/70



China Tea and Breakfast Sets, as prettily decorated with clusters of pink roses and green festoons with gold. U.
Tea Set, 40 pieces (persons)
Breakfast Set, 51 pieces (persons)

For Dinner Sets to match see opposite.

Hamptons' "Pompadour"

G/66



Tea and Breakfast Sets, as illustrated, fine Staffordshire ware. Rich colouring of Old English design, green, etc.
Tea Set, 40 pieces (persons)
Breakfast Sets, 51 pieces (for 6 persons)

Early Morning Tea Set to match, consisting of 2 Cups and Saucers, 1 Sugar and Cream, 1 Teapot, complete on Green Lacquer Tray. Teapots, Hot Water Jugs, Bowls, Sardine Boxes, Coffee Cups and etc., etc., to match. For Dinner Sets to match see opposite.

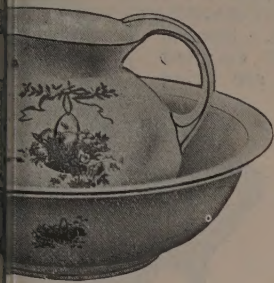
BEING CLEARED AT HALF-PRICE

Enormous stock of China Tea and Breakfast Ware, slightly prettily decorated with sprays of pink heather, and finished with Tea Cups and Saucers, 5/6 dozen; other pieces in proportion for schools, institutions, etc.

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Sets at Clearance Reductions



Hamptons' "SOHO"
Toilet Set. G/6947a

Prettily decorated with baskets of coloured flowers, etc., tied with knot of blue ribbon and finished gold. Antique shape.

Single Set, 5 pieces - 6/11
Double Set, 11 " - 15/9
Pail to match - 5/9

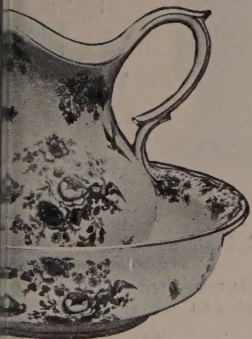
of Odd Ewers and Basins are being cleared at less than price. Prices range from 2/9 the Ewer and Basin.



Hamptons' "LONDON"
Toilet Set. G/4630a.

As illustrated. Good Staffordshire ware, with simple design of pink rose buds and gold finish. Special Value.

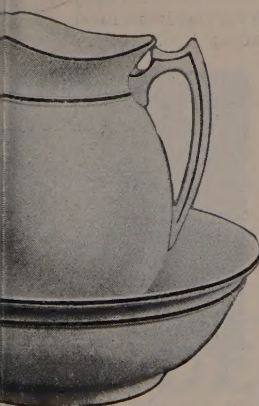
Single Set, 5 pieces - 8/11
Double Set, 11 " - 20/-
Pail to match - 6/9



Hamptons' "PHEASANT"
Toilet Set. G/7042a.

As illustrated. Good Staffordshire ware. Reproduction of the old pheasant design and in the old colours: green, red, etc.

Single Set, 5 pieces - 11/9
Double Set, 11 " - 26/6
Pail to match - 7/9



Hamptons' "OXFORD"
Toilet Set. G/5310a.

As illustrated. Fine Staffordshire ware, plain ivory, finished with gold. Unique Value.

Single Toilet Set, 5 pieces, clearing 4/11
Sponge Dish - - - 1/6

In view of the fact that many of these goods are being cleared at an exceptionally low price, Hamptons & Sons desire to point out that it is impossible to send a full range of goods at this price, but all orders shall receive special attention, best selections and guaranteed.

Household Ironmongery



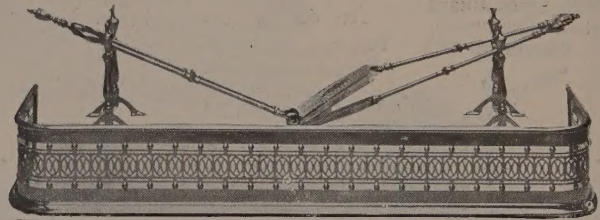
H1 Steel Coal Box, to match. Usual price 32/- Clearing at 23/6

SPECIAL NOTE

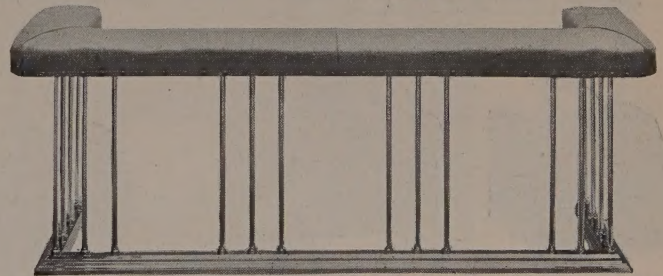
A large number of Brass Curbs, Fireirons and Electric Fittings to be sold absolutely at half the usual marked prices



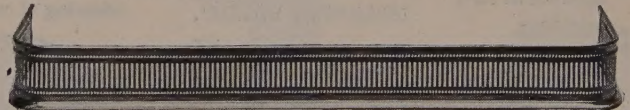
H2 Steel Guard, Usual Price 22/- Clearing at 18/6



H3 Hamptons' Special Design Steel Curb Suite, complete in sizes 2 ft. 9 ins. to 4 ft. 3 ins. Usual price 58/6 Clearing at 49/6



H4 Exclusive Design in All Brass Club Curbs, in sizes 4 ft. 0 ins., 4 ft. 3 ins., 4 ft. 6 ins. x 15 ins., all inside measures. Seats covered in Pegamoid. Usual price, £5 5 0 Clearing at £4 10 0



H5 Splendid Line in All Brass Pierced Curbs, in sizes 3 ft. 0 ins., 3 ft. 3 ins., 3 ft. 6 ins., 3 ft. 9 ins., 4 ft. 0 ins. Usual price 16/- Clearing at 11/9

TABLE CUTLERY.

We are again offering a Sheffield Maker's Stock of Table Cutlery

350 doz. Table Knives. Usual price, doz. 16/6 Clearing 11/9

350 doz. Cheese Knives. Usual price, doz. 14/6 Clearing 10/-

150 pairs Meat and Game Carvers. Usual price, pair 7/-

Clearing at pair, 4/9

150 Steels. Usual price, each 3/-

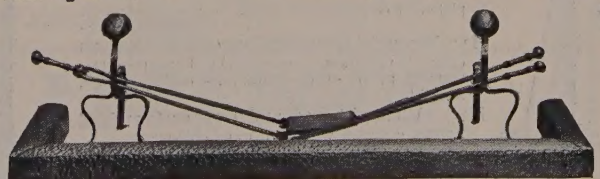
Clearing at each 2/-



H6 Hammered Iron Spark Guard, to match. Usual price, 25/- Clearing at 17/-



H7 Hammered Iron Coal Vase, to match. Usual price, 22/- Clearing at 17/-



H8 Hammered Iron Curb Suite, complete in sizes 3 ft. 6 ins. to 4 ft. 6 ins. Usual price 45/- Clearing at 35/6

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At Clearance Reductions



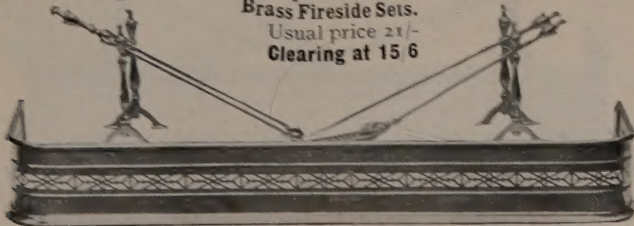
H9
Brass Wire Spark Guard,
as sketch. Usual price,
14/6 Clearing at 11/6



H10
Very Special Line in
Brass Fireside Sets.
Usual price 21/-
Clearing at 15/6



H11
Pierced Coal Box, in all
brass. Usual price, 28/-
Clearing at 21/-



H12 All Brass Pierced Curb Suite, complete in sizes 3ft. to 4ft.
Usual price, 52/6 Clearing at 42/-



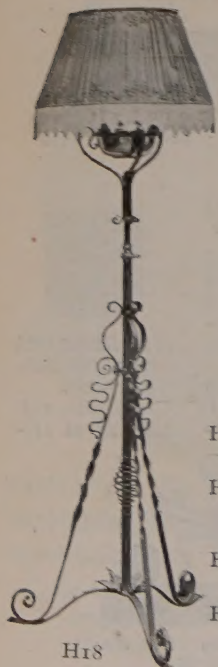
H13 A large number of
Wooden Coal Boxes,
in mahogany and oak
Clearing at 13/6



H14 Antique Brass and
Iron Log or Coal Boxes,
with strong lining.
Usual price, 39/6
Clearing at 32/6
(SPLENDID VALUE).



H15 A large number of
Wooden Coal Boxes,
in mahogany and oak
Clearing at each 11/6

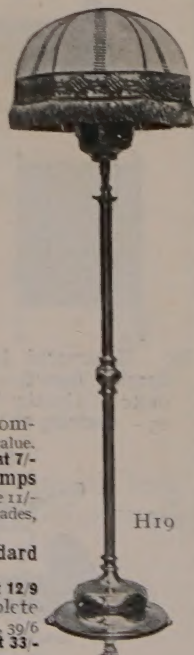


H16 All Brass Table Lamp, as sketch, com-
plete with duplex burner and globe, wonderful value.
Clearing at 7/-

H17 Wrought Iron and Copper Table Lamps
complete with burner and chimney. Usual price 11/-
Clearing at 7/6 Globes, from 1/- each. Shades,
from 5/3

H18 Wrought Iron and Copper Standard
Lamps, complete with burner and chimney.
Usual price, 19/- Clearing at 12/9

H19 Brass Standard Lamps, complete
with burner and chimney. Usual price, 39/6
Clearing at 33/-



H19

Pianos.

Every visitor to this Sale should inspect the extraordinary Bargains in:—BABY GRANDS, PLAYER PIANOS, and PIANOLAS. Several Instruments are by the most eminent Makers, returned from hire, and are being offered at greatly reduced prices.

Baby Grands.

Rosewood Cases:

Length, 4-ft. 9-in. and 4-ft. 11-in.

Overstrung Scaling.

Ivory Keys, Iron Frames, and
Full Compass. Special price to
clear:

4-ft. 9-in., £49 10 0

4-ft. 11-in., £52 10 0



Player P
We will inc
each Player P
One Year's S
to our Circulat

"Auteola" Pla
in rosewood.
List price
Sale price

Player Piano, in
by The Colon
List price
Sale price

The Electrelle P
(slightly used)
List price
Sale price
(The Electrelle
be fitted insid
piano). Prior

Upright Pianos.

Blüthner Upright, in Rosewood Case (returned from hire)
Schiedmayer Upright Grand Piano, Walnut Case (taken
in exchange)
Challen Upright, in Ebonised Case (taken in exchange)
Strohmenger Pianette, in Mahogany (returned from hire)
Bord Pianette, in Oak (suitable for Yacht)

List price
Guineas
63

60

58

32

30

Two Pianolas.

To be cleared at following re-
ductions:—

Pianola in Mahogany Case.

List price 55 guineas

Sale price £24 10 0

Aeriola Model, in Rosewood Case.

List price 40 guineas

Sale price £26 0 0

These Players have only been in
use a short time, are very port-
able, and can be adjusted to any
Piano



The Pianos included in this Sale are all high-class Instruments and are

In Hampton's Piano Department visitors can inspect, test and
Pianos by all the leading Makers, every Piano being marked
lowest price at which it is obtainable anywhere

SALE OF ANTIQUES

Our collection of Antique Embroideries is probably the largest and most interesting in existence. It contains many wonderful examples of Stuart Pictures, Caskets, and Bead Work, Old English Samplers, some dating back to the year 1660,

Old Italian Brocades, Velvets and Brocatelles, Jacobean Hangings, Old Greek Lace Covers, and many other interesting curios. The public are cordially invited to visit the Exhibition, even though they may not wish to purchase.



An Unique Stuart Ebony Cabinet
originally the property of King James I.,
with nine drawers, beautifully embroi-
dered, and large drawer at top with
original glass and old silk lining.

This Cabinet originally belonged to King James, who for services rendered presented same to Sir Henry Lynch, in whose possession it remained for 60 years. About the year 1870, the last Mr. Henry Lynch married a Miss West,

near Bath; both these persons died without issue, and the Cabinet was passed down to a Mr. King, who bequeathed it to the present owner's mother. The original documents relating to the above are still in existence.

ILLUSTRATED CATALOGUE OF ANTIQUE EMBROIDERIES POST FREE.

DEBENHAM & FREEBODY

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The Highest Standard of Cleanliness

Pears and perfect personal cleanliness may be regarded as almost synonymous terms. For nearly a century and a quarter Pears has been the leading toilet soap, famed for its complete purity and perfect emollient properties

SKIN HEALTH is greatly promoted by the regular use of Pears, which soothes and softens the skin surface, encourages the natural action of the pores, and is a most efficacious skin cleanser, as has been repeatedly testified by eminent Doctors, Skin Specialists, and Analysts.

SKIN COMFORT naturally results from the absolute skin cleanliness that Pears induces. After using it the skin is all aglow with an energising freshness that is very delightful. Sir Erasmus Wilson, the famous Dermatologist, said: "Pears is the most refreshing and agreeable of balms for the skin."

SKIN BEAUTY has always been pre-eminently associated with Pears. Being all pure soap of the very highest quality, and containing no admixture of water, its action is essentially beautifying to the skin. Six generations of celebrated beauties have declared it to be Matchless for the Complexion.

Pears does not shrink under heat or cold and is therefore suitable for all climates